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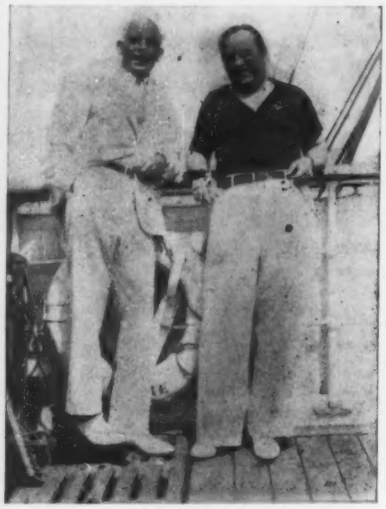
Photo by Hrand, Paris

MISCHA ELMAN

Violinist

Played the Mozart A Major and Tschaikowsky Concertos
at the Stadium Concert of July 19



WILLEM VAN HOOGSTRATEN and IRVING SCHWERKÉ
on board the SS. DeGrasse. Mr. van Hoogstraten flew to Ravinia to conduct concerts there before returning to New York to direct the Stadium Concerts starting on July 24. Mr. Schwerké is General European Representative for the Musical Courier.

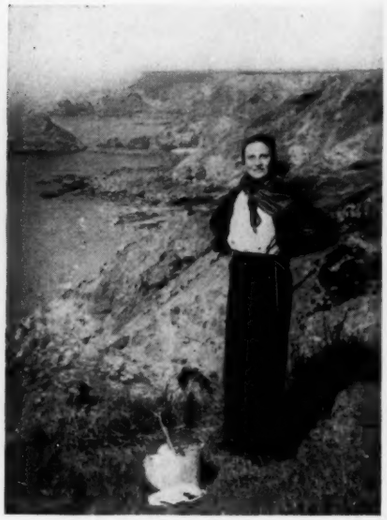
MARJORIE LAWRENCE,
soprano, resting from her operatic and concert endeavors on the shore of France.

(BELOW)
LAWRENCE WAITE,
conductor and impresario, directs Il Trovatore in the new Temple of Music, Washington Park, Milwaukee, and at the Humboldt Park Shell this month. Richard Bonelli and Aroldo Lindi are to appear under his direction. (Photo by O'Brien.)

(BELOW)
EVE MAXWELL-LYTE,
English singer of traditional and character songs, on the shore in Brittany. She returns to the United States in January.

JESSICA DRAGONETTE,
radio and concert soprano, enjoying the breezes at the beach before preparing for an active fall and winter concert season.

GLORIA WARE,
American soprano, being made up for her debut as Micaela in the Stadium Concerts' presentation of Carmen by her teacher Frances Alda, former Metropolitan Opera soprano.



(BELOW)
ELISABETH SCHUMANN
sings to Happy, her Pekinese, while visiting a friend in Switzerland.

(LEFT)
THE HART HOUSE QUARTET
devotes the first part of next season to the United States. Milton Blackstone, Adolphe Koldofsky, Boris Hambourg and James Levey, left to right, then tour England and the Continent. (Portrait study by Jacques, Toronto)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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New York, N. Y.
August 1, 1938

High Merit Marks Close Of Paris Tonal Offerings

Tenor Franz in Farewell—An Operatic Question—Deluge of Recitals

By MICHEL GIBSON

PARIS.—These final minutes of the season must pay special homage to the French tenor Franz, whose fiftieth anniversary as a public singer (and retirement from the stage) was commemorated at the Opéra. A large audience of the town's artistic, literary and diplomatic representatives as well as friends and admirers were in attendance and gave the singer endless ovations and recalls.

The evening opened with the first act of Die Walküre; Franz, looking vigorously youthful, and singing with fine vocal opulence, enacted the role of Siegmund. He was assisted by Marisa Ferrer (Sieglinde) and Etcheverry (Hunding) with Philippe Gaubert conducting.

The second part of the seance was provided by music hall artists (Fernandel, Damia, Charpini and Brancato, Fréhel and Line Viala—all presented by André de Fouquières) who succeeded in entertaining the assembly hugely with antics and songs.

The final and most delightful part of the proceedings came when Eide Norena, as Desdemona, joined Franz in the last act of Otello. Mme. Norena acted with touching simplicity and her delivery of the Willow Song and Ave Maria was vocally and stylistically enchanting. Franz as the Moor rose to histrionic heights, singing this, his last scene at the Opéra, with splendid artistry. Others in the cast were Mme. Lapeyrette (Emilia), Martial Singher (Iago), M. Narçon (Lodovico), Chastenet (Cassio) and Cambon (Montano). François Ruhlmann conducted.

QUESTION!

The Opéra Comique premiere of Zadig, *comédie musicale* (four acts), libretto after Voltaire by A. Herold, score by Jean Dupérier, was difficult to condone. Perhaps, after the performers get used to it, and so on, a *raison d'être* for presentation of the work may come to light. In the meantime it is enough to say that G. Cloez conducted, Jean Mercier did the *mise-en-scène*, G. Bofa the costumes and scenery, and that in the numerous cast were B. Delprat (Astarté), Jennie Tourel (Missouf), Charles Friant (Zadig), Etcheverry (Moabdar), André Balbon (Arimaze), Rousseau (L'Hermite) and Tubiana (Pauvre Pêcheur).

LAST DAYS

Other final items of the season were: a seance in which Georges Enesco (piano) and Jacques Thibaud (violin) got a packed house to cheer Beethoven sonatas; Hermann Scherchen leading the Philharmonic Society's orchestra in the first Paris hearing of Bach's Musical Offering; a Fauré concert by Ninon Vallin, Cortot, Thibaud, Margarete Long, Jean Doyen, Reynaldo Hahn, Louis Aubert and Calvet Quartet; Lily Krauss, pianist, in a delightful program of Haydn, Mozart, Schubert and Beethoven; and piano recitals by Gil-Marchex, Jacques Bronstein, Iskar Aribo, and Anne Mayrand.

There were also song recitals by Claire Croiza, Sibyl Waller, Speranza Calo, Mlle. Merlo, M. Tarantelli, Pierre Doriaan and Florence Glenn; recitals by Angel Reyes (violinist), Pierre Jamet (harpist), La Granero (Spanish dancer), Anna Nevada (*danseuse*) and Henri Szerying (violinist); the annual series of concerts in Royaumont Abbaye, opening with Purcell, Stamitz, Bach and Handel; and the restoration at Versailles (Theatre Montausier) of Acis et Galatée, pastorale-ballet by Lulli.

Hollywood Bowl Series Is Launched with Die Walküre

Spectacular Outdoor Staging Enlists Eminent Cast Under Hageman—Symphonic Programs Opened by Iturbi—Rosa Ponselle Applauded Soloist

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—Opening the seventeenth Hollywood Bowl season on July 12, a lavish production of Wagner's Die Walküre brought prolonged plaudits from an estimated 17,000 music lovers. Beautifully mounted and admirably sung, the opera established a new peak of presentation in the Bowl. It was repeated to a similar huge audience on July 13.

The storm effects in the prelude immediately gripped the imagination of the auditors, as lightning flashes across the hills and peals of thunder augmented the orchestral turmoil. But the pinnacle of beauty was attained in the superb *finale*, as the magic fire crept across the stage and burst into leaping flames behind the sleeping Brünnhilde against a background of smoke pillars. Richard Hageman directed with skill, displaying an intimate knowledge of the score, and wielding an authoritative baton over the participants. The distances and heights made several spots difficult, particularly when Maria Jeritza and later Friedrich Schorr were on the high rock at the left where they obviously could not see the conductor. Only his control saved the situations.

JERITZA SINGS BRÜNNHILDE

Jeritza, as Brünnhilde, caught the public fancy with a glamorous and vital interpretation of the role. Her portrayal was characteristically vivid, blending the fire and dash of the Valkyrie with womanly feeling, as the part requires. The scene of her submission to Wotan's decree was particularly notable in its combination of dignity and pathos. Grete Stueckgold sang a lovely Sieglinde in a voice of warm timbre. Her first act aria held appeal, and her duet with Siegmund was given with effective ardor.

(*Continued on page 8*)

London Music Enthusiasts Faithful to Long Season

BBC Orchestra in Ambitious Program—Grotrian Hall "Farewell"—New Boy Violinist's Talent Causes Stir

By HUGH LIVERSIDGE

LONDON.—Heinz Unger was guest conductor of the BBC Orchestra at a Sunday evening concert, playing a program of Mozart, Mahler, Berlioz and Strauss. The Mozart was the ballet music from Les Petits Riens, which put the audience in a good humor for what followed—Mahler's extraordinary Nachtmusik. By comparison, Berlioz' Harold in Italy sounded almost tame, Bernard Shore playing the viola solo in the *serenade*. The large audience was sent away in high spirits with Strauss' Till Eulenspiegel, which the conductor gave a musical rather than a literary reading.

At their London recital, the Rome Quartet revealed polished and efficient musical attainments. They were at their best in Respighi's Old Italian Dances, and Dvorak's quartet. The treatment of Brahms' quartet (No. 2) was unconventional, but none the less stimulating.

At Wigmore Hall, Winifred Christie demonstrated her pianistic skill and the advantages of the Moor Double Keyboard Piano. The instrument was particularly effective in arrangements of organ music.

GROTRIAN HALL TO BE RAZED

Sylvia Shafto, soprano, gave what will be the last recital at Grotrian Hall, as the building is to be razed. Miss Shafto was at her best in a group of Fauré songs and Purcell's Halcyon Days, but other fare did not suit her as well. She displayed a musicianly intellect and her diction was impeccable, but in matters of vocal technic, notably as regards breath control, Miss Shafto was sometimes handicapped. Gerald Moor provided brilliant accompaniments.

YOUTH AND ART

Yossef Hassid, fifteen-year-old violinist, made something of a sensation at

(*Continued on page 23*)

Strauss' Friedenstag Premiered in Munich

(*Special cable to the Musical Courier*)

MUNICH.—Richard Strauss' latest opera, a one-act production entitled Der Friedenstag (Day of Peace) to a libretto by Joseph Gregor, Vienna National Music Library director, was given its world premiere here on July 24 before an enthusiastic audience. The libretto, relating a story of the Thirty Years War, is robust and deals with military heroism.

Viorica Ursuleac, soprano, scored a brilliant success in the principal feminine role. Hans Hotter and Ludwig Weber, baritones, sang the leading male parts. Strauss' music, in which there is extensive choral writing, reveals melodic coherence and characteristic interweaving of motifs with skillful polyphonic associations. The score, while rather reminiscent, shows masterly technic. Clemens Krauss conducted. T. H.

N. Y. Concert Managers Ban "Passes"

New System to Be Tried in Which Nominal Price Coupons Will Be Available to Students and Teachers

Passes hitherto issued by New York managers to students, musicians and teachers on which only the Federal tax had to be paid for admission to concerts, are to be eliminated next season, it was decided at a meeting of leading directors of artists. Instead, student coupons, costing twenty-five and fifteen cents are to be made available.

Present at the conference were representatives of Arthur Judson, Inc., Evans & Salter, the Metropolitan Musical Bureau, Haensel & Jones, the Wolfsohn Musical Bureau, all divisions of Columbia Concerts Corporation; the NBC Artists Service, Richard Copley, Bernard Laberge, Willmore & Powers, Annie Friedberg, Charles L. Wagner, George Leyden Colledge and Vera Bull Hull.

The managements, in a statement, pointed out that in the past recipients of passes have been paying fifteen and twenty cents tax for orchestra seats and ten cents for balcony, of which the artist received nothing. Under the coupon plan, there will be no tax and the receipts will go to the artist. The plan was tried out last season at Town Hall, it was said, and one artist received about $200 from coupons which under the old system would have yielded him nothing and, instead, would have gone for taxes. The managers said the new plan will cut the losses to artists by twenty-five per cent.

New York Operetta Series Cancelled

Randall's Island and Jones Beach Substitute Grand Opera Performances After Dispute with Union

The third season of outdoor operettas at Randall's Island and Jones Beach, New York, was concluded less than three weeks after its inaugural following a dispute between Fortune Gallo, who presented Shubert Productions at both stadia, and representatives of various theatrical unions. About one-third of the scheduled performances were eliminated because of rain and, according to the producers, the unions insisted their members receive salaries regardless of whether performances were given or cancelled. Mr. Gallo said contracts with New York City Park Department and the Long Island State Park Commission, which controlled the respective stadia had been cancelled. Approximately 800 employes are said to be affected by the decision, including 250 actors.

Subsequently representatives of both Local 802, American Federation of Musicians, and Theatrical Protective Union No. 1, the stage-hands' organization, issued a statement allegedly placing the onus for the cancellation upon the management. It was also reported that the Actors Equity Association had conceded wage cuts after about 150 operetta performers had stormed its headquarters protesting the closing.

In place of the Gallo-Shubert operetta series, Alfredo Salmaggi is to present

(*Continued on page 11*)

Philadelphia Orchestra Is Assisted by Terpsichoreans

Outdoor Concerts at Robin Hood Dell Enlivened by Parade of Novelties—Elman Among Soloists, Goossens a Guest Conductor

PHILADELPHIA.—Mary Binney Montgomery and her Dance Group introduced several new additions to their repertoire in the two appearances at the Robin Hood Dell. Both programs opened with a Midsummer Night's Dream; the second half of the program Tuesday evening offering a setting of the last movement of Dvorak's New World Symphony followed by Indian Dance and County Fair; the second half on Wednesday evening offering a reading of Gershwin's American in Paris, in addition to Danse Macabre and County Fair. The most pretentious number was the last movement of the New World Symphony and the most effective the County Fair. The orchestra was under the able direction of Saul Caston.

ELMAN APPLAUDED

Mischa Elman's playing at Robin Hood Dell will be long remembered by those fortunate to have heard him. The program included Mozart's concerto in A major simply, but beautifully interpreted, as well as the Lalo Symphony Espagnole. The audience was tremendously enthusiastic and at the conclusion surged down the aisles to the shell, while Mr. Elman granted encores with piano accompaniment. The orchestra under Alexander Hilsberg, accompanied the soloist ably and, opening the program, gave an interesting performance of Beethoven's fifth symphony.

The Philadelphia Orchestra under Mr. Hilsberg later offered an all-Wagner program with Agnes Davis as soloist, including the preludes to Acts III and I of Lohengrin, The Ride of the Valkyries and excerpts from Die Götterdämmerung. Miss Davis sang the Dream from Lohengrin and the closing scene from Die Götterdämmerung.

WALLENSTEIN DIRECTS

Further concerts at Robin Hood Dell brought well-balanced programs of popular interest under the direction of Alfred Wallenstein and Mr. Hilsberg. Two new compositions were They, Too, Went to Town by Eric Delamarter and Pavane by Morton Gould. Lucy Monroe was soloist, singing effectively, and to the delight of the huge audience, Marietta's Song from Eric Korngold's The Dead City. Rachmaninoff's In the Silence of the Night, Kriesler's Old Refrain and Arditi's Il Baccio.

FAUST STAGED

Audiences enjoyed an excellent performance of Faust under the direction of Alexander Smallens. Sydney Rayner in the title role sang well; Robert Weede, a native baritone, offered Valentine's music splendidly. Charlotte Boerner was a particularly capable and appealing Marguerite, both vocally and dramatically, and Carlton Gauld offered an effective and well rounded conception of Mephistopheles. The whole performance moved smoothly and efficiently, both on stage and in the pit.

GOOSSENS IS GUEST LEADER

Eugene Goossens made his first appearance at the Dell on July 14, conducting Beethoven's Egmont Overture with consummate skill and providing a carefully modulated accompaniment for the soloists of the evening, Josef and Rosina Lhevinne. Mozart's concerto in E flat, provided the Lhevinnes with a grateful vehicle. Their performance showed a thorough understanding and appreciation of Mozartean style and a fine balance between the instruments. Threatening weather kept the audience small and before the program was over everyone was gathered under the awning in the orchestra pit and on the stage. In this intimate fashion the program concluded with a gavotte by Saint-Saëns; Abram Chasin's arrangement of the Blue Danube; and a Spanish dance by Infanta, superbly presented by the eminent conductor.

Mr. Goossens again conducted the orchestra the next night offering Elgar's overture Cockaigne, followed by Schumann's symphony in D minor, Chabrier's Spanish Rhapsody, the intermezzo from Delius' A Village Romeo and Juliet, Smetana's On the Banks of the Moldau, Liszt's Les Preludes in eloquent manner, and displaying his conductorial skill in such a way as to arouse intense enthusiasm from the audience.

Alexander Kelberine was the soloist on Saturday evening, giving a brilliant performance of Liszt's Totentanz. The orchestra, again under Mr. Goossens' direction, opened the program with Mendelssohn's Fingal's Cave, concluding with By the Tarn, the conductor's own charming composition, and the Bolero of Ravel.

E. F. S.

CBS Promotes Davidson Taylor

Davidson Taylor, former director of the CBS music department, has been named assistant to William Lewis, vice-president in charge of programs. George Zachery, assistant to Taylor in the serious music division, moves up to his post while James Fassett, formerly assigned to the so-called light music, gets Zachery's place. Alton Rinker succeeds Fassett.

Wagner Opera Applauded at Bowl

A SECTION OF THE AUDIENCE at the Hollywood Bowl. (Photo by Otto Rothschild.)

(*Continued from page 7*)

As Siegmund, Paul Althouse displayed an heroic tenor of fine proportions, investing his role with much sympathy. Schorr was a splendid Wotan, his resonant bass-baritone redolent of power. Marie von Essen showed dramatic ability to support an excellent voice as Fricka. Douglas Beattie supplied a powerful reading of the malevolent Hunding.

AUGMENTED VALKYRIE CHOIR

There were twenty-four Valkyries, none too many for the Bowl, since the individual voices were of less strength than those of the principals. They made a brave appearance with flying robes and glistening spears, and their ensemble was a credit to their mentor, Hugo Strelitzer. As they assembled and dispersed, lights were played upon the high hills behind, where doubles rode across on white horses. The auditors warmly applauded the effect.

The staging by Armando Agnini was beautifully conceived and executed. Lighting by Otto K. Olesen enhanced the stage settings in a highly artistic manner, and the voice amplification was well done. The new pedestrial tunnels at the Bowl entrance greatly aided automobile traffic, but police inefficiency outside resulted in some confusion.

(*Continued on page 20*)

Johnson Not to Quit Metropolitan Opera Direction, Says Cravath

Paul D. Cravath, president of the Metropolitan Opera Association, Inc., on July 21 denied rumors of Edward Johnson's alleged resignation as general manager of the opera. His statement said: "All printed rumors of the resignation of Edward Johnson as general manager of the Metropolitan Opera Association, Inc., are without any basis of truth. The board of directors hopes that Mr. Johnson will remain general manager of the Metropolitan for many years to come, and it believes that this is also Mr. Johnson's hope."

Mr. Johnson has served as general manager for the past three seasons, and his present contract still has a year to run.

Toscanini to Resume Baton of the NBC Orchestra October 15

Arturo Toscanini has cabled the National Broadcasting Company that he is returning to the United States early in October to resume his broadcasts with the NBC Symphony Orchestra. The first concert takes place under his direction on October 15. In his second season at the head of the organization, the *maestro* will lead at least twelve broadcasts and also take the players on a tour of several American cities.

Watergate Series Opens In Capital

Kindler Leads National Symphony Orchestra in Picturesque Setting

WASHINGTON, D. C.—In a setting of unexcelled beauty at the Potomac Watergate near Lincoln Memorial, the National Symphony Orchestra held its first concert of the summer season on July 10.

The concerts, first presented in 1935, are being offered this year by the National Symphony Orchestra Association in response to widespread public demand. The National Capital Parks Division of the National Park Service is cooperating in the presentation of the six weeks series. Concerts will be presented every Sunday and Wednesday through August 17.

The orchestra plays from a specially constructed acoustical stage erected on a 110-foot steel Navy barge. The stage has been constructed by the District Works Progress Administration on plans drawn by the branches of plans and design and of engineering of the National Park Service, which sponsored the WPA project.

The excellent acoustical arrangement makes it possible to hear full rounded tones in delicate *pianissimo* passages, and at the same time controls the loud tones.

Dr. Hans Kindler conducted the first two concerts. The remaining ones with the exception of August 17, will be directed by guest conductors. The first evening there were old favorites as well as two new American compositions; Enchantment by John Alden Finckel, a Washington composer, and Procession of the Royal Scot Guards by Armand Balendonck. The Enchantment from a Springtime Suite, was attractive and appealed to the audience greatly. The central work, Dvorak's New World Symphony, was given an unusually inspired reading. Artists Life (Strauss) and the Coronation Scene from Boris Godounoff rounded out a well balanced program. The following Wednesday evening concert was postponed until Thursday when Dorothy Kemp Roosevelt, pianist, was heard in the Richard Strauss Burleske. The same evening Dr. Kindler offered the symphony in A major (Mozart), The Pines of Rome (Respighi), toccata (Frescobaldi), and surprised the audience with three additional compositions. Dr. Kindler's conception of Mozart always refined and elegant was chiselled to perfection. The Respighi, always a favorite revealed a wide palette of colors and mystic beauty. All of these were enthusiastically received and Dr. Kindler was recalled many times.

G. E.

Two Orchestras Name New Executive Heads

Arthur J. Gaines Again to Manage Minneapolis Ensemble—Theodore F. Gannon Leaves Cincinnati for Houston

MINNEAPOLIS.—Arthur J. Gaines will resume the management of the Minneapolis Symphony Orchestra this season on August 1, succeeding Mrs. Carlyle Scott. Mr. Gaines was the manager of the organization from 1923 to 1930, and has since served in a similar capacity with the St. Louis Symphony Orchestra. His successor in the latter city has not been named.

L. K.

CINCINNATI.—Theodore F. Gannon has resigned the management of the Cincinnati Symphony Orchestra and will take up a similar post with the Houston, Tex., Symphony Orchestra. No successor has yet been appointed to the post here.

S. B.

Colon Opera in Buenos Aires Offers Unusual Attractions

Rethberg and Pinza in Signal Successes—L'Amore dei Tre Re and Louise Restored—Ravel Concert Led by Wolff

By L. H. FRIAS

SECOND ACT SETTING OF MEFISTOFELE
as designed by Hector Basaldua for the recent restoration at the Teatro Colon, Buenos Aires, with Ezio Pinza in the title role.

BUENOS AIRES.—At the Colon Opera there was an excellent performance of Boito's Mefistofele, with the local reappearances of Ezio Pinza, who offered a perfect impersonation in the title role, and delighted with his fine voice, delivery and splendid acting. Bruno Landi was the Faust. As Margherita we heard Franca Somigli, who came to the Argentine last year for the first time. An effective delineator she sang with vigor and understanding. Sara Menkes succeded in the short but difficult part of Elena. Tullio Serafin conducted kindly and he and Pinza were cheered by the audience. Well executed dances featured Lida Martinoli and Arturo Pikiers as soloists. Rafael Terragnolo was the director of the chorus. New decorations by Basaldua had rich color and originality.

L'AMORE DEI TRE RE RETURNS

After an absence of thirteen years, L'Amore dei Tre Re by Montemezzi returned to the Colon led by Tullio Serafin, who first presented it here in 1914. Pinza offered a searching study and emphasized again that he is one of the best singers of our time. Carlo Galeffi sang with resonance and art as Manfredo. The Fiora of Elisabeth Rethberg pictured a passionate and poetical woman. The soprano's pure and crystalline tones were suited perfectly to her music. Frederick Jagel sang well and mimed warmly the role of Avigo.

On their second appearance at the Colon, the French group offered a performance of Charpentier's Louise, well conducted by Albert Wolff. Solange Petit-Renaux (who made her Argentine debut) was the heroine and won acclaim with a lovely voice artistically used. Too, as an actress, she showed distinction. Claude Got, another debutant here, was the Father and pleased the audience greatly. The Mother was convincingly impersonated by Ilka Popova. Georges Thill, almost cured of his cold, was an excellent Julien. Of the ballet, Angeles Ruanova and Raul Blanco gained especial honors.

L'ITALIANA IN ALGERI

Rossini's L'Italiana in Algeri returned after a long absence, and gave joy with its music, story and interpretation. The title role was done by Gianna Pederzini. Bruno Landi sang Lindoro. As Mustafa Bey, Giacomo Vaghi triumphed with deep comprehensión of the role and refined vocalism. Carlos Maloberti, an Argentine basso, was Taddeo, and Amanda Cetera, the Elvira. Otto Erhard provided unusually good stage direction.

A ballet performance under the direction of Serafin and Albert Wolff, music by Maurice Ravel and Ottorino Respighi, brought Respighi's Gli Ucelli and Ravel's Daphnis et Cloë as its chief attractions. Margaret Wallman supervised the dances and was much applauded by the audience.

RAVEL COMMEMORATED

In homage to Mauric Ravel was Albert Wolff's first concert with orchestra at the Colon. The program had the Mother Goose Suite, Rapsodia Espagnole, Pavane pour une infante defunte, La Valse, concerto for piano and Bolero.

Rochester Inaugurates Pop Concerts

Good Response to New Series of Orchestral Events—Chamber Music Cycle Concluded at Eastman School

ROCHESTER, N. Y.—Summer Pop concerts have made their appearance in Rochester this year for the first time and the city has received the new musical venture with enthusiasm. Modelled on the Boston Pop concerts, they are conducted by Paul White, associate conductor of the Rochester Civic Orchestra, and played by a group of forty-five men from the Philharmonic and Civic orchestras.

Odenbach's Peacock Room, where the concerts are given and which seats 400 people, has been filled with an exuberant crowd at each concert. Two events a week were given in July with novelty numbers and guest soloists.

Among the soloists were Harry Watts, pianist; Alexander Leventon, concertmaster of the Rochester Philharmonic Orchestra; William and Stanley Street, drummers of the orchestra; Harry Meltzer, cellist, and Robert Marspeller, trombonist. So successful have the Pop concerts been this summer that plans are being made to continue them next year.

The group of four chamber music concerts at the Eastman School of Music during the month of July ended on July 21 when Cecil Staub Genhart, member of the piano faculty offering an excellent consisted of Bach's toccata and fugue concert in Kilbourn Hall. Her program in D major; Schubert's impromptu in B flat major; sonata in B minor by Chopin; improvisation in B minor by Poulenc; and Bruyeres and L'Isle Joyeuse by Debussy.

At the preceding concert on July 14, Benjamin de Loache, baritone, presented a group of songs by Bach, Giordani, Schubert, Brahms, Strauss, Purcell, Wilson, John Duke and some Negro Spirituals. Mr. de Loache has a deep baritone with a pleasing, resonant quality. His interpretations were spirited and he gave a thoroughly enjoyable performance. In the Brahms and Strauss groups he was especially fine.

The first of two concerts had a trio composed of Allison McKown, cellist; Marjorie McKown, pianist, and Alexander Leventon, violinist. The second event was an organ recital by Harold Gleason of the faculty. L. L.

Iturbi Begins Summer Concerts at Portland

6,000 Attend Inaugural Program in Civic Stadium—Capacity Audience Greets Belgian Quartet

PORTLAND, ORE.—Jose Iturbi, in the throes of setting a new long-distance record for batonists, zoomed in here July 10 on a United Air Lines Mainliner, and on the following evening opened the city's third annual series of open-air symphony concerts. It marked Iturbi's third personal appearance in Portland within a year.

Six thousand people assembled in the Multnomah Civic Stadium to applaud an achievement which could readily be listed among the minor miracles. Iturbi had only two rehearsals with an orchestra which had not performed as a unit since March, and which had become somewhat demoralized by the threat of impending disbandment. Nonetheless, he achieved astonishing results, particularly with the Cesar Franck symphony, a composition which no leader thus far had had the temerity to set before a summer audience here. Other items were L'Arlesienne Suite (No. 1), overture to Der Freischütz, prelude to Act III of Lohengrin, and the second Hungarian Rhapsody.

Outstanding musical event of the month preceding the commencement of the summer symphonic concerts was the June 17 program of the Pro Arte Quartet. A capacity audience greeted the Belgians, who were in the city to participate in the annual convention of the Oregon State Music Teachers Association. During the afternoon preceding the concert members of the quartet led round table discussions at a conference on string and chamber music.

D. L. P.

Prize Contest for New Goucher College Song

A national competition for a new college song for Goucher College, Baltimore, Md., has been announced by the alumnae association. In case the winner provides both the poem and musical setting, the award will be $100. Otherwise it is to be divided, with $50 for each. Composers and authors should submit their manuscripts to the alumnae at 1 East Twenty-fourth Street, Baltimore, Md., by September 10 with an identifying mark, the name being in an accompanying envelope bearing this same mark. The setting must be for women's voices, the range not exceeding an octave and a third, for solo voice and piano accompaniment. Judges are Frederick Philip Stieff, chairman; Henry L. Mencken, Eugene Martinet, director of the Baltimore Civic Opera Company, concert artist and teacher; Letitia Stockett, author; Mrs. Henrietta Baker Low, and President David A. Robertson of the college.

Stadium Audiences Welcome Debuts of Guest Batonists

Marrow and Freccia Conduct—Whiteman Leads Gershwin Memorial —Elman Plays at Gala for Swedish Royalty

Jose Iturbi's readings at the Stadium concerts of July 6, were especially high-mooded and stimulative, starting with a truly Mozartean performance of The Magic Flute Overture, and a warm and generally imaginative revealment in the symphony by Franck. The present reviewer had not heard Iturbi for many months, and was astonished at his tremendous gain in musical authority and baton technic with an orchestra. The Franck pages could not have been done with greater feeling and more effect on the audience.

After the intermission came equally understanding and well-balanced presentations of Die Meistersinger Prelude, and the preludes to Acts I and III of Lohengrin, the program ending colorfully and resoundingly with Les Preludes by Liszt. The audience left Iturbi in no doubt as to his splendid achievement and his popularity.

Pickets surrounded the entrances to the Stadium in protest against the conductor's sympathies in the Spanish war. The proceeding, whatever its merits (and they are hard for Americans to follow) seems unfair to the paying visitors, to the men in the orchestra, and to the generous persons who contribute the funds that make the Stadium concerts possible. Leonard Liebling served as radio commentator for the evening, over Station WNYC.

Iturbi's "Au Revoir"

Señor Iturbi wound up his opening 1938 series at the Stadium on July 8, with an inviting program consisting of Schubert's Rosamunde Overture, Tschaikowsky's Pathétique Symphony, Strauss' Don Juan and the waltzes from the same composer's Rosenkavalier — amiability, tragedy, passion and merriment blended into an evening which offered fare for all tastes.

Again the Spanish conductor was in elevated estate, and his orchestra gave him notable understanding and support. None of the traditional effects was missed in the flaming Tschaikowsky opus, and fine warmth and propulsion sounded in the equally compelling measures of the Strauss tone poem. There was every proof of admiration and affection from the audience.

Debut of Macklin Marrow

The first appearance as conductor at the Stadium by Macklin Marrow took place on July 9. A periodic threat of rain drove the concert indoors to the Great Hall. Mr. Marrow, who has been heard in New York on numerous occasions as leader of smaller orchestras, especially in connection with artistic chamber opera and theater productions, offered a novelty in Christian Thaulow's transcription for orchestra of a partita in C minor by H. J. F. von Biber (1644-1704), a little known German violinist and composer. The broad, solemn theme is subjected to various developments in its four movements, most engaging of which is a tuneful gavotte, and the orchestration sounded full and expert. Mr. Marrow also offered Mendelssohn's Italian Symphony in a reading of fervor and broad melodic accents, rather than the greatest polish and subtlety. The concluding numbers were Wagner's Dawn and Siegfried's Rhine Journey and Kodaly's Hary Janos suite. There was genuine enthusiasm for the new conductor's work and he was recalled repeatedly.

Macklin Marrow's Sabbath evening schedule on July 10 offered a copious and somewhat eclectic list for Stadium Concerts adherents. Two Beethoven numbers, the Coriolanus Overture and second symphony prefaced the night's novelty, a prelude in E minor of Bach as arranged for orchestra by Christian Thaulow, former conductor of the Oslo Symphony Orchestra and now a violinist with Mr. Marrow's Two Bouquets ensemble.

The work, contrary to expectations, was primarily Bach, the orchestral frame of Mr. Thaulow serving merely to set forth the picture as intended by the Eisenach organist. All too brief, it was read with understanding by conductor and players. The Dream Pantomime from Hänsel and Gretel and the introduction and wedding march from Rimsky-Korsakoff's Coq d'Or were the other numbers. Mr. Marrow gave an academic and somewhat disjointed Beethoven but with these numbers out of the way, settled down to competent and colorful readings of the remainder of his list.

The sudden rain forced postponement of the Gershwin Night scheduled at the Lewisohn Stadium on July 11 and Macklin Marrow took the Philharmonic-Symphony Orchestra to the Great Hall of City College for a program which included the initial hearing there of the Inn Music from Peter Ibbetson and the Casanova Suite of Deems Taylor. Wagnerian contributions included the overture to The Flying Dutchman and the Siegfried Idyl. Other scores on the copious program were the ballet and Rakoczy March from Berlioz' Damnation of Faust and Mozart's D major (Haffner) Symphony. Mr. Marrow delivered stirring interpretations, reading his list with authority.

Gershwin Memorial

To commemorate the passing of George Gershwin, who died just a year ago, the Stadium management arranged an evening concert which attracted a huge throng of 19,000 persons, in spite of threatening weather, which fortunately did not result in rain.

Paul Whiteman was the appropriate conductor, for he early sponsored Gershwin's works and premiered his Rhapsody in Blue during the season of 1923-24 in New York.

The composer's varied output was well represented, and included the famous Rhapsody in Blue as well as the second example in that form, An American in Paris; three preludes for piano (orchestrated by Roy Bargy); excerpts from Porgy and Bess; and some of the best known songs from Broadway productions to which Gershwin contributed so importantly and engagingly. There was, furthermore, an orchestral medley of the lamented composer's tunes.

Whiteman conducted with devotion and effect, and excellent solo contributions came from Roy Bargy, Maxine Sullivan, Jane Froman and Walter Gross. The Lyn Murray Chorus and the Four Modernaires (particularly ebullient in the song about "Sascha, Jascha, Mischa and Toscha") furnished ensemble entertainment. Tremendous ovations rewarded all the performances.

Theremin Solos

Macklin Marrow made his final appearance as conductor at the July 13 concert and presented Mendelssohn's Ruy Blas Overture; four movements from Goldmark's Rustic Wedding Symphony; Bach's third suite, in D minor; the Dukas poem, Sorcerer's Apprentice; Strauss' Don Juan and Sibelius' Swan of Tuonela with Lucie Bigelow Rosen playing the English horn part in the latter work on the Theremin. Mrs. Rosen is an active protagonist of the possibilities of this instrument in orchestral color and she gave a thoroughly musicianly reading of her part. She demonstrated that the instrument is a good substitute for the one posited by the composer. She was enthusiastically received. The readings of Mr. Marrow were all of a high standard and reflected credit on both conductor and orchestra.

Carmen in Two Performances

The lone opera of the Stadium Concerts season, Carmen, was staged on July 14 and 15 with Alexander Smallens giving fast-moving readings and a thoroughly capable cast offering some of the best vocalizations this Bizet score has received in the open. Interest centered about the debut of Gloria Ware, a youthful soprano, as Micaela and the newcomer did not disappoint. Vocally she disclosed rich, colorful tones, an extensive register and appreciation of her textual assignment. Histrionically, some nervousness (she had never sung with an orchestra before the morning of the first presentation) was apparent with resultant hesitancy. Bruna Castagna lusciously intoned the title role. Armand Tokatyan gave his accustomed admirable reading of Jose while Mostyn Thomas sang brilliantly as Escamillo. Thelma Votipka, Gloria Standing and Abrasha Robofsky were admirably blended in the second act quintet. Others in the cast were Louis D'Angelo and Alexis Tcherkassky.

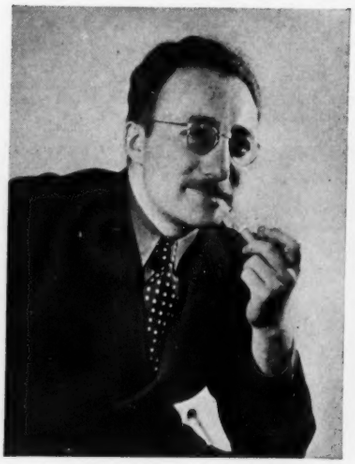
Freccia in Debut

Last of the ante-van Hoogstraten leaders to appear at the Stadium was Massimo Freccia, young Italian conductor, whose debut on July 17 revealed him as a leader of ability, a sensitive musician and a commander of instrumental players. Mr. Freccia, who is said to be under the Toscanini *aegis*, disclosed personal touches at times, particularly in the matter of *tempi*. But he appeared more desirous of making an impression as a musician of generally orthodox tendencies than attaining individual acclaim. His opening number, the overture to Weber's Der Freischütz, was taken at the outset with more deliberation than usual but, once under way, was traditionally read. Martucci's Notturno disclosed his command of dynamics and his fondness for string tonal beauty. Poetry was paramount in his interpretation. Some of the latent nuances of Ravel's second Daphnis and Chloe suite escaped him although he brought it to a colorful climax in the final dance. In the Brahms first symphony, his final number, Mr. Freccia was somewhat metronomic and pedestrian but suddenly altered this for a brilliant and scintillant *finale*. If any uncertainty was disclosed it was in the Brahms but Mr. Freccia demonstrated that as a conductor he was one of the pleasant surprises of the season.

Elman Plays for Swedish Royalty

Royalty lent its distinguished presence to the Stadium on July 19 when Crown Prince Gustaf Adolf and Crown Princess Louise of Sweden were guests of honor at the concert conducted by Alexander Smallens. The visitors had just arrived from Pittsburgh and a cavalcade of motors brought them and their party (police escorted) from the Pennsylvania Station to the musical arena. When they entered the grounds, the audience of about 7,500 rose to greet them with cheers. Mayor La Guardia extended official welcome and took the group to his table in the reserved enclosure, after which the orchestra played the Swedish national anthem. The concert ended with

ENGAGED AT STADIUM



MILTON KAYE

was engaged to play soloist in Powell's Negro Rhapsody for piano and orchestra with the Philharmonic-Symphony Society at the Stadium Concert on July 31.

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Smallens conducted for royalty exactly as he conducts for us plebeians, which means that he gave devoted and understanding interpretations and handled his players with taste and firmness. The program offered one Swedish composition, Hugo Alfven's Midsommarvaka (Midsummer Vigil) in addition to Beethoven's Leonore Overture (No. 3), and two violin concertos performed by Mischa Elman, Mozart's in A, and Tschaikowsky's in D.

Alfven's score, heard at the Stadium previously in 1927, is warmly felt and fluently written music based on folk material.

Elman, as always, put heart and art into his performance and won ovations in which the royal listeners joined with enthusiastic applause.

American Federation of Musicians Local Seeks to Increase Native Music Programs

Drafts Resolutions Asking Cooperation of Conductors and Orchestral Managers—Stadium Concerts Give Program by Five Composers After Request

Resolutions naming a committee of three members to contact visiting and resident conductors of symphonic orchestras, radio and orchestra managers and similar program arrangers with a view toward giving opportunities for American composers to be heard more frequently, have been adopted by Local 802, American Federation of Musicians. Arthur H. Gutman, chairman of the committee, immediately requested Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, New York, to cooperate and an American Composers Night was observed at the Stadium on July 31 when works of Henry Hadley, Morton Gould, John Powell, Randall Thompson and Mr. Gutman were played. Milton Kaye, native pianist, and Joan Field, American violinist, were soloists. The resolutions follow:

WHEREAS, the present situation, insofar as it concerns American composers and compositions, is indeed unsatisfactory with little hope of immediate improvement unless a new attitude towards this problem is affected by those interested therein, and

WHEREAS, Local 802 is properly concerned with the cultural aspects as well as the economic and material sides of music and musicians, and

WHEREAS, we are of the opinion that our Local should assume the leading role in the movement seeking to obtain deserved recognition for the American composers,

Now, THEREFOR, BE IT RESOLVED, that the Executive Board appoint a "Music Committee" of three members, who shall serve without compensation, and whose duties shall be:

a—To contact visiting and resident conductors of symphony orchestras, radio and orchestra managers, etc., with a view towards inducing them to include in their program American compositions.

b—To cooperate with the public press to the end that American audiences, by a proper concerted publicity campaign, may be made aware and conscious of American composers and their works.

c—To cooperate with other various groups, such as the League of American Composers, the American Composers Society, etc., who are devoted to the same purpose and to coordinate such efforts so that maximum results may be attained.

d—And be it further resolved, that our Local pledge its economic strength and its political prestige in furtherance of this object.

N. Y. Operettas Concluded

(*Continued from page 7*)

week-end operatic performances at both stadia: on Saturday and Sunday nights, starting July 30 at Randall's Island for six weeks; and on Friday and Saturday evenings at Jones Beach from August 5 for five weeks. Ten operas are listed for Jones Beach and twelve at Randall's Island under Giuseppe Bamboschek.

Rudolph Friml's Napoleonic musical play, The Firefly, which opened at the Jones Beach Stadium on July 11 delighted the first audience. Gianina Mia, Sympathy, The Donkey Serenade and When a Man Comes Knocking at Your Heart, familiar to radio audiences, proved as popular to the 1938 seashore audience as when first they were heard on Broadway. Mary McCoy proved an alluring spy, vocally, visually and histrionically with Robert Shafer a dashing Gallic officer. Bartlett Simmons was a satisfying Major Travet with the supporting cast of Dean Dickens, June Havoc, Earl Oxford, Ethel Morrison, Fred Sherman, Doris Patston, and Wheeler Dryden giving competent assistance. Harold Levy again conducted with skill while the ballet, arranged by Marjorie Fielding, was colorful. Fred Small was stage director and Watson Barratt provided adequate scenery.

With Everett Marshall, Charlotte Lansing, Walter Cassell, Luba Malina, Douglas Leavitt and Billy Taylor in the principal roles, the tuneful Kalman operetta, Countess Maritza, opened a week's engagement at the Randall's Island Stadium on July 12. Presented by the Gallo-Shubert forces its cast of singing actors and actresses proved thoroughly enjoyable to an audience which threatening clouds kept within comfortable size. The Fokine Ballet with Andre Eglevsky and Christine Kriens featured, provided colorful assistance. Giuseppe Bamboschek conducted.

Aubert Weds

PARIS.—Roger Aubert, pianist and first prize winner of the Paris Conservatory, was married to Rosemary Phillipse Stack, American dancer, at Eagle Rock, Los Angeles, on June 4. Mr. Aubert has played extensively in France, Belgium and Switzerland, and is at present travelling in the United States. I. S.

Erb Conducting Summer Classes and Musical Performances

Dr. John Warren Erb, director of instrumental music in the department of music education of New York University and director of music at Lafayette College, is conducting classes at the summer session of the former college. He recently gave a festival performance of Messiah with the Crystal Springs Tabernacle Chorus and the A Capella Choir of Washington High School, Massillon, Ohio, at Crystal Springs. Elizabeth Sheen and Ruth Tressel were assistant conductors. Soloists were Irene Beamer, contralto, Katherine Albers and Irene Rupert Terry, sopranos and David Wilmot, tenor. Dr. Erb directed a chorus of 1,300 high school students at the Lake Placid Music Festival of which he was director.

Skilton Music Heard in Vienna

Charles Sanford Skilton, composer, addressed in Vienna a combined meeting of the American Women's Club and the American Association of University Women on the topic of American Indian Music, illustrating it with a program of his own compositions. His Indian Dances were played by a quartet of students from the Music Academy of Vienna. He played on the piano his Sioux Flute Serenade, Leonard Stocker, American baritone, sang his songs The Sea Lands and Muckwa the Bear, and Frau Seik-Bodanzky, pianist, played his Kickapoo Social Dance and Winnebago Revel.

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MUSIC OF INTEREST AMONG LATE WORKS

REVIEWED BY LEONARD LIEBLING

BOOK

Escenografias, by Hector Basaldua.

A volume containing sixty-two color plates of operatic scenes and costumes designed by Hector Basaldua. His name is familiar to the readers of the Musical Courier, whose Buenos Aires news reports have long told about Mr. Basaldua's highly artistic contributions to the performances of the Teatro Colon.

The present publication shows striking examples of the Basaldua skill, imagination, and understanding of the stories and musical styles of the operas he has scenarized and dressed. His method is a blend of the best tendencies in standard and modern ideas and execution. He is especially happy in his use of color, lavish and suggestive, but never overdone. A brief Foreword (in Spanish) describes some of the impulses which influence his fancies and technic. One would like to see some of the Basaldua creative power in American opera presentations. The book is handsomely accoutred, with fine-grade heavy paper and a rugged canvas cover. Works represented in Escenografias are The Marriage of Figaro, Samson and Delilah, Secret of Suzanne, Matrimonio Segreto, Lucia, Traviata, La Vida Breve, Parsifal, Carmen, Castor and Pollux, La Serva Padrona, Werther, Mignon, Hamlet, Orfeo, Aida, as well as some Argentinian operas and a number of ballets. (Teatro Colon, Municipalidad de la Ciudad de Buenos Aires.)

Reviewed by R. M. Kerr

For Four-part Mixed Chorus

Polovetsian Dance and Chorus from Prince Igor (Borodin), English version of text by Alice Mattullath.

The barbaric, sensuous music of this scene, with its stirring instrumental interludes, offers an effective extended number for accomplished singers. It covers forty-four pages in octavo score. The accompaniment is for piano. (Carl Fischer, Inc., New York.)

For Eight-part Mixed Chorus

The Fire Rider (Hugo Wolf; English version by Alice Mattullath); **On Gazing at an Old Painting** (Wolf), arranged and edited by Walter Aschenbrenner; **Among the Roses** (Grieg, transcribed by Aschenbrenner and Eyvind H. Bull); **Come and Sing,** from The Bat (Strauss-Duetzmann).

Four contrasted numbers from various sources, the last with a solo for tenor and baritone and solo ensemble *ad lib,* add variety to the choral repertoire. (Carl Fischer, Inc., New York.)

For Women's Voices

The Lamb, and **Now Rest Beneath Night's Shadows,** by R. Nathaniel Dett.

Blake's exquisite poem beginning "Little lamb, who made thee?" is set by Mr. Dett as an idyll for three-part chorus of women's voices, *a cappella.* The effect of the extremely simple, intertwining vocal lines is very striking, giving a picture of purity and innocent rapture. The work is dedicated to Davidson Taylor.

Now Rest Beneath Night's Shadows is a hymn-anthem for four-part choir of women's voices, *a cappella,* a nobly harmonized setting of words by the German poet, Paul Gerhardt (1656). (J. Fischer & Bro., New York.)

Little Finnish Folk Song (Tuku, Tuku), freely arranged by Channing Lefebvre, presents a pleasing choral transcription for three feminine voices of this engaging little love plaint from the repertoire of Marian Anderson. **The Maiden and the Weathercock** is a sprightly setting by Marianne Genet of Longfellow's poem about the youth returning from the sea and the faithful maid who was waiting, and has accompaniment of a whirring figure in the piano part. Swinburne's lyrices, **A Child's Thanks** and **A Child's Laughter** offer melodious subjects in the three-part choral settings of David Stanley Smith, which have well-marked rhythms. **Visions** (Tonerna) is a choral transcription by Katherine K. Davis of the air by Sjöberg, arranged originally by Erno Balogh, with its haunting theme. Richard Hageman's "joyful song," **Christmas Eve** (lyric by Joyce Kilmer) makes a delightful choral number, with its naïve gladness and homely text, as well as its artful instrumental embellishments. All these numbers have piano accompaniments. (Galaxy Music Corporation, New York.)

PLAYING IN PARIS

MICHEL GIBSON,
American violinist, now in Paris, plays sonatas of Handel, Brahms, Beethoven and Mozart on next season's programs.
(Photo by A. Vidal, Paris.)

For Harp Solo

Thirty Little Classics for the Harp; compiled and arranged by Mildred Dilling.

Miss Dilling has selected some better known airs from a wide range of masters, including Bach, Gluck, Haydn, Mozart, Schubert, Beethoven, Brahms, Handel, Wagner and Chopin, with some lighter numbers, and arranged them in simple fashion for harpists of moderate proficiency. Fingering, dynamics and tempo markings are a feature. (Oliver Ditson Co.; Theodore Presser Co., Philadelphia, distributors.)

For Mixed Voices and Organ

Morning Service for the Three Festivals, according to the Union Prayer Book; by N. Lindsay Norden.

A simple and vigorous setting of the synagogue morning service, for the three festivals of the Passover, Pentecost and Booths. The writing is broad and effective, diatonic for the most part, although there is a certain exotic effect in the use of consecutive thirds, fourths and sixths. There are pleasingly melodious solos. The chief role is for the Cantor, but there is also one alto solo. (Bloch Publishing Co., New York.)

For Brass or Wind Instruments (with ad. lib. Mixed Chorus)

Sixteen Chorales by J. S. Bach, compiled and arranged by Mayhew Lake.

A highly valuable and unusual publication, in which sixteen of the choicest Bach chorales are arranged in four-part harmony for military band or ensemble of saxophones, brasses or various wind instruments. Under separate cover the same publisher issues a four-part mixed choral arrangement, with English and German words. Any of the instrumental combinations may thus be used alone or to accompany the singers. Truly, a treasure house of inspired melody is here opened for general use by bands and vocal groups. (G. Schirmer, Inc., New York.)

For Orchestra

Hora Staccato (Dinicu-Heifetz), orchestrated by Adolf Schmid.

A virtuosic *spiccato* piece, which Heifetz arranged for the violin from the Roumanian and popularized, here enters in a new dress as an orchestral stunt piece of a definitely pleasing nature. (Carl Fischer, Inc., New York.)

For Large Orchestra

Carl Fischer American Orchestra Edition.

Several new titles added to this well edited collection of major works for large orchestra are: Evening Prayer and Dream Pantomime from Hänsel and Gretel (Humperdinck); Overture to Oberon (Weber); Capriccio Italien (Tschaikowsky); Zorahayda, Legend (Svendsen); A Night on Bald Mountain (Moussorgsky); Overture to Tannhäuser (Wagner); Prelude, Choral and Fugue in G minor (Bach-Abert); Russian Easter Overture (Rimsky-Korsakoff); Prelude to Loreley (Bruch), and Blue Danube Waltz (Johann Strauss). In all cases the publishers issue score and set of parts, the same with extra strings, or conductor's score, or piano part. The editorial adaptation has been done by Alfred Hertz, in the case of the Wagner; Adolf Schmid, for the Humperdinck; George Dasch, for the Bach, Svendsen, and Bruch; and in all other cases by Henry Sopkin. (Carl Fischer, Inc., New York.)

Songs

If I Was Only You, My Dad; poem by Sylvia Golden; music by Erno Balogh.

An amusing little number supposed to be sung by a young boy, telling his father about all the forbidden things he would let him do if only their places were reversed. There are many little funny touches in the accompaniment guaranteed to make the audience smile. (Galaxy Music Corp., New York.)

Birthday; words by Henry Bellamann; music by Maurice Matteson.

A thoughtful song about the slipping by of the years, which are likened to jewels on a string, and the hope is voiced at the close that at the end these "will bend a crown about your head." The music is a graceful commentary upon the words. Range, an octave from E flat. (Shattinger, St. Louis, Mo.)

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CONSERVATORIES and SCHOOLS

Juilliard Summer School

Mrs. Herbert Witherspoon is conducting courses in the production of amateur plays and operettas at the summer session of the Juilliard School. Ira Senz, formerly of the Metropolitan Opera and motion picture studios, is supplementing the classroom work. Dr. Thomas Tapper is presenting a course on efficient handling of the musical resources of the American community, and another in music history.

Cleveland Institute of Music

CLEVELAND, O.—Beryl Rubinstein, composer, pianist and director of the Cleveland Institute, gave the opening recital of the summer session at the institute. His technical brilliance was admirably disclosed in two Brahms capriccios (Nos. 5 and 8), the ballade (No. 4) of the same composer, Schubert's E flat sonata, Prokofieff's gavotte and the Albeniz Triana. Others to be heard during the session are Marie Simmelink Kraft, mezzo-soprano; Emanuel Rosenberg, tenor; Walberg Brown, violinist, and Nevada Van der Veer, contralto.

A. R.

Peabody Conservatory

Dr. Charles M. Courboin, instructor in organ at the summer session, has received the knighthood of the Order of Leopold, highest decoration of his native country, Belgium. Howard R. Thatcher, a graduate, has been named teacher of harmony and composition, Wilmer Bartholomew, instructor of a class in vocal sight reading and Pasquale Tallarico, instructor in piano, all for the summer session.

Franz Bornschein, member of the faculty, whose prize composition, Outward Bound, is to be offered by the Gleeman of Honolulu, has been invited by their conductor, Verne Waldo Thompson, to conduct the premiere of the work in Hawaii. Mr. Bornschein's The Sea, a choral cycle with symphonic treatment, had its premiere recently in Milwaukee and is to be given at Salt Lake City, Los Angeles and New York University this fall. He has been commissioned to prepare two *a capella* works for the tour of the Juniata College Choir, Huntingdon, Pa.

Virgil Fox, successor to the late Louis Robert as teacher of organ, is touring four European countries this month and next. He gives a recital at Queen's Hall, London, and then appears in cathedrals in Durham, Edinburgh and Liverpool before playing two programs in Paris and at the Marienkirche in Lubeck. Mr. Fox then plays at the Leipsic St. Thomaskirche, the first American to give a public recital there. His tour closes at Berlin.

Mannes Music School

Mr. and Mrs. David Mannes, directors of the Mannes Music School, New York, return to the school on September 19. Students file their registrations by September 15. The school is to offer instrumental courses for children; instrumental, vocal, theoretical and ensemble courses for adults; layman's music courses for both adults and children and artists' and teachers' courses leading to diploma or certificate. Seventeen instructors present piano courses; four conduct the violin work; three in ensemble and two each in singing and cello. Composition and analysis, theory, solfege, diction, organ, choral work and wind instruments are also considered with Adolfo Betti conducting master classes in chamber music and Arpad Sandor in coaching and accompanying. The Mannesingers again are under the direction of Peter J. Wilhousky. The Music Workshop is to conduct monthly meetings for discussion of its work.

New York College of Music

An evening of music for piano, strings, voice and harp by Mozart at the New York College of Music during June enlisted interest of students and patrons who heard Albina Cellai, harpist; Margaret Butt, Judith Grossman and Neura Grunes, vocalists; Minna Siegel, Anna Lee and Mildred Hirsch, pianists, and a string quartet of young women. A large audience attended. Applause for the various offerings was well deserved.

F. W. R.

Academy of Allied Arts

Piano students of Margaret Elhart were heard at the academy in works ranging from Bach, Mozart and Grieg to MacDowell and Friml. Juanita Koblenz, Harvey Bertcher, Dolly Harber, Marna Seris, Ethel Mayer, Ruth Ross and Beth Harber were the participants, the latter concluding the concert with Mozart's second sonata, two inventions of Bach and Chopin's C sharp minor waltz. Mrs. Elhart is continuing her work during the summer.

John Powell to Mark Twenty-fifth Anniversary of Debut

John Powell observes the twenty-fifth anniversary of his American debut on November 1 in Carnegie Hall by presenting a program to aid the fund to purchase a collection of letters written by Thomas Jefferson for presentation to the University of Virginia. The letters were written to Joseph Cabell, principal coadjutor with Jefferson in founding the university. Mr. Powell, a pupil of Leschetizky, made his debut in Carnegie Hall in 1913 after having appeared in 1907 in Vienna.

FOR BERKSHIRE FESTIVAL

BEAL HOBER, soprano, engaged by Dr. Serge Koussevitzky to appear with the Boston Symphony Orchestra on August 11 at the Berkshire Festival in an all-Wagner program. She sings the Brünnhildes in excerpts from Die Walküre and Siegfried. Miss Hober was soloist with the orchestra this season, with the New York Philharmonic-Symphony Society, the Montreal, New Haven and Pittsburgh Symphony Orchestras.

Visiting French Organist Delights Audiences In New Zealand During Extended Tour

Renée Nizan Presents Series of Recitals Throughout Australia—Choral Music Interest Increases Following Arrival of Canadian Conductor

WELLINGTON, N. Z.—In this corner of the British Empire lovers of the organ have had an exceptional experience. Renée Nizan, French organist, in a series of recitals at Wellington, Christchurch, Dunedin, Auckland and some of the smaller towns, has offered stimulating recitals throughout the Dominion. Organ playing such as hers is a revelation to musicians here. After touring Australia, this brilliant young artist will play her way in India and the Far East before she returns to her Paris home.

Stanley Oliver, choral conductor from Canada, since coming to New Zealand has aroused appreciation of choral music in a remarkable degree, convincingly shown by the chievements of his Schola Cantorum, a small choir of well-chosen voices. Mr. Oliver was invited to act as adjudicator-in-chief of the choral sections in the Sydney Centenary Eisteddfod Celebrations.

Alexander Kipnis, Russian basso, has arrived in New Zealand on a tour. In a few weeks time we shall have the pleasure of hearing Lawrence Tibbett, sponsored by the Australian impresarios, E. J. Tait & Co. Another fine artist now on his way to these shores is Paul Schramm, the Viennese pianist.

Recent recitals have been offered by remarkable young New Zealand executants, Alan Loveday, nine-year-old violinist, and Colin Horsley, a young pianist of seventeen. The latter delighted his audience by his performance of Chopin's Allegro de Concert (op. 46).

L. D. AUSTIN.

Mildred Dilling Starts European Concert Tour

Mildred Dilling, harpist, sailed on the SS. Brittanic on July 9. She played for a Parliamentary party in London on July 19 and on July 25 participated in a television broadcast over the BBC. She spends August in France and then goes to The Hague for a recital, returning to the United States in September for a tour of this country and Canada.

Kimmel to Conduct Course in Old German Music

William Kimmel conducts a seminar next semester in German music of the age of the *basso-continuo* at the Michigan State College music department, East Lansing, Mich., of which he has been a member for three years. He is pursuing research studies in musicology under Dr. Otto Kinkeldey at Harvard.

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Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the Paris office.

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NEW YORK — AUGUST 1, 1938 — No. 2968

The recent rain floods raised the rivers and also raised the devil with outdoor concerts.

—o—

The rumor mongers who spread the reports that Edward Johnson intends to resign from the Metropolitan Opera shall have to resign themselves to seeing him continue there.

—o—

Mark October 15 on your calendar. The date is that of the first 1938-39 concert to be conducted by Toscanini with the NBC Orchestra. He will lead twelve of the series and also take the organization on tour to a number of American cities.

—o—

Summer Series on the Increase

Year by year, the American musical scene sees a growth in the summer festival idea. Political developments in Europe have lent a not particularly happy coloring to many of the once beloved festival centers. Moreover, many additional artists from these countries are beginning to turn toward our shores, some of whom will spend at least a part of the summer here. Lavish support is found in the United States, whereas jittery finances have pulled the prop from under the formerly lauded State subsidies abroad. So the scene is being prepared for what some of the optimistic see as a possible entire re-orientation of musical set-up between this western world and the old one.

Space does not permit of a summary of all the institutions that now exist in this country to provide music outside of the regular period of the winter concert season. A listing of the leading events is found on another page of this issue. Suffice it to say that, in addition to festival centers of many years' standing, there now exist some newer ones of the most promising nature.

This year, Dunrovin launched what it hopefully foresees as a possible Mozart opera center near Ridgefield, Conn. Hartford in the same state is experimenting with outdoor opera performances for the first time this summer. Milwaukee has opened a new shell in one of its parks with the appearances of noted visiting artists and local ensembles. The lakefront at Cleveland—rechristened the Aquastage, since its use for the exposition several years ago—is now housing outdoor operetta. A new series by the St. Louis Little Symphony Orchestra, in Washington University Quadrangle, is meeting with success.

Then there are the established outdoor series offered in such centers as New York, Chicago, Los Angeles, Washington, Philadelphia, Boston, Toronto, Detroit, Cincinnati, St. Louis, Louisville, Tulsa, Newark, and Portland, Ore., to testify that this is not merely a passing whim on the part of summer music patrons. The auspicious history of the Berkshire Symphonic Festival, which after several seasons now has a permanent shed to house the Boston Symphony Orchestra in its brief series, points the way to many other aspiring festival centers, that may be established—if there is a vital artistic will and proper support—to rival those of Europe.

—o—

Music and the Public

Much has been said in recent years about the changes in the relation of the composer and his public that have been partially created by radio and other reproducing media. According to Egon Wellesz, whose article on Problems of Contemporary Music is published in The London Monthly Musical Record, this is more than a superficial phenomenon. The situation contains the most serious problem of the present day. Briefly, we are faced with the question of what place music is to play in the life of the people. It once had a very intimate and important role; today it is a more or less casual one.

After a period in which the emphasis was on finding new technical means of expression and on defining the forms which music of the immediate future was to take, a time of experiment which has more or less ended in a stalemate, composers have largely ceased to battle for this or that dogma and must now face the problem of using the technical means at their disposal in a significant way and also of bridging the gap that has been allowed during this interval to separate them and the general public. Mr. Wellesz writes:

"Though many people are quite unconscious of the fact, we are in the middle of a process of transition, the outcome of which is not yet clear. Consider the importance the song-form still had in the first ten years of the twentieth century, . . . and how many distinguished singers there were who gave nothing but song-recitals. . . . Certainly a large number of songs are written today—and by no means inferior ones—but they have only a limited importance for present-day musical life. They are heard for a few years at concerts and then disappear again.

"What is the explanation? I think the reason for this and other phenomena generally described as a crisis in present-day music is not only that some modern music is difficult to understand and difficult to approach, but even more that the musical public of today no longer consists of an exclusive community spread over the whole world—as it was before the War and to some extent up to 1930—but in many places is made up of an incoherent and unorganized mass of listeners. . . .

"The musical public of the seventeenth and eighteenth centuries was a body of music-lovers spread over the whole of the musical world, whose taste had attained the summit of development. . . .

"Today, in the age of wireless, this organic process is lacking. The young composer has to meet in the first place a public which only rarely has a tradition behind it and so has no homogeneous taste. Through wireless he has an opportunity of making an impression on that casual mass of people whom he does not know and who do not know him, who hear a new work without having assembled specially for the purpose and often by accident.

"It is not surprising that there is no essential connection between the composer and his work on the one hand and the listener on the other. This is a situation which has an unfavorable effect on the reception of contemporary music—I mean, on its actual reception in the mind. Art can only have a real meaning if it is an experience. If a man receives a work of art in a merely casual way, it can have no effect on him.

"All that we can hope for is that the great increase of opportunities for hearing music will result in the finding of new ways of forming again a musical society, and that this will create a new public to which the composer may turn. On every side we can see a move in this direction, and it is only a matter of time before the process is complete. . . .

"But a good many composers must not be surprised if what to them appears to be the expression of the highest technical maturity means little or nothing even to a cultured and sensitive public, since technic without the power of vivid presentation, without contrast—in short, music which is not the expression of a rich personality—cannot have any interest at the present time. In certain transitional periods experiment may charm, but not for long. If the right relationship is to be established between the public and an artist's creation, a work of art must be stamped with all the characteristics of its time—above all, it must communicate something new in the simplest and clearest way. Then the gap which so often separates the public and music today can be closed, and with that closing will disappear the last vestige of the outworn idea that the artist must be in opposition to the public. The task that music has to perform in the future is so important that no effort must be spared to bring artists and public together."

This is an excellent summing-up of the lack which is often felt in even the most accomplished technical exploits of the present day. Erudition has been overvalued, and the artists themselves have seemed to forget that technic is only the means to art and not the essence of it. The people can be relied upon to respond to something which is powerful and simple enough for their comprehension; their unfailing reaction to jazz and "swing" music shows that the rhythmic element is as physiologically potent today as when primitive man first beat upon his war-drums.

The unfortunate situation, however, prevails that the general public, untrained in formal music, has slowly been divorced from orthodox composition and has transferred its favor to the highly stereotyped dance pattern variety, which at its worst has a functional, or useful quality, and at best sometimes possesses distinction. Serious composers would do well not to sneer at the devotion which large masses of the public feel at any time for some popular ballad or dance piece. This is a genuine reaction to a certain seizing quality of rhythm, melody or even harmony in such a form as to be easily assimilated. The first test of successful art, though not by any means of its quality, is that it shall rouse a response from listeners.

—o—

Curing an Ancient Evil

A vote of thanks to the committee of leading New York concert managers who have courageously set about smashing the "deadhead" nuisance. Instead of free tickets to certain recitals (in which case only a small tax goes to the government and nothing to the artist), coupons are to be available for students, musicians, teachers and others, which entitle them to tax-free admission for the nominal fee of twenty-five cents in the orchestra and fifteen in the balcony. By such means, the debutante recital will be able to "clear" at least enough to pay for some of its expenses. This type of concert-giving will certainly rest on a much sounder basis than when admiring friends filled every seat on "passes."

VARIATIONS

By Leonard Liebling

We press people were invited to the New York Preview of Alexander's Ragtime Band, the new film featuring Irving Berlin's music, old and new. Subtitled An American Cavalcade, the picture has a romantic story starting with the early days of ragtime and continuing into the present period of jazz. The best known Berlin compositions are cleverly introduced as integral parts of the tale, and do their own "plugging" without any mention of his name.

Alexander's Ragtime Band remains a stirring number, never surpassed by Berlin later in originality of rhythm and text. Several other lively pieces reminded further that they represent his real ability, his sentimental songs being forced and mostly maudlin. Alone, Remember and Say It With Music have always driven me into a decline.

Atmospherically the film is faulty, employing language and costumes unknown when Berlin first began his Tin Pan Alley career. Also, the characters never seem to grow older during the many years which should be covered between the Alexander musical style and that of today. However, such things mean nothing in the enchanted realm of the films.

Recently I heard a modest and comely young American violinist, Byrd Elyot, in a private performance of Chausson's Poème and other music, and was deeply impressed with her musical breadth, feeling, warm tone and skill of fingers and bow. She should be heard from importantly at her Carnegie Hall recital next winter, and duplicate the emphatic success she won in London at her debut there.

Miss Elyot's hostess, Mrs. Mary Crary, had intended her to play the Sibelius concerto for me, and when I asked the reason for the change to Chausson, the violinist said: "I remembered what you wrote in Variations some time ago, that you could not like the Sibelius work even if Heifetz did the fingering, Elman the bowing, and Toscanini the conducting." Was my face red!

It turned pale, however, when I remarked upon the marvelously full and noble tone of Miss Elyot's instrument and learned that it is the famous Stradivarius once owned by the late Lady Hallé, premier woman violinist of her time. Mrs. Crary arranged the purchase of it for $40,000. When Miss Elyot ends her public career, the great Strad. is to be loaned to some other deserving young artist.

M. B. H. sends some new musical definitions:
Alibi—A song to put children to sleep.
Arabesque—A well known composition by Dvorak.
Squire—A group of church singers.
Baronet—A wind instrument not unlike the flute.

Timely verses by Russel Wragg (composer-pianist associated with Thuel Burnham in the Burnham-Wragg Piano School, New York), are these, called Let There Be Singing:

Let there be less of speech and more of singing:
Song is an ancient spillway, swiftly bringing
Freedom to pent-up reservoirs of reason . . .
Let there be more of singing.

Let there be less of hatred, more of loving:
Love is a healing springtime, softly moving
Over the wounds of rancour and of warring . . .
Let there be more of loving.

Let there be song and loving, love and singing:
Then will a holy comradeship come winging
Back to a world that walks a path of shadow . . .
Let there be singing.

Rainbow Roof and Other Poems, by Russel Wragg, is published by The Poets Press, Radio City, Rockefeller Center, New York.

Women in Music, a single-leaflet edited by Frederique Petrides, appears monthly and records chiefly the doings of women who conduct orchestras and play in them. In the July issue Miss Petrides has unfamiliar material about a celebrated artist, as follows:

How a revolution forced her to lead an opera company for a while is the little known story told, many years ago, by the late Teresa Carreño, who still is remembered as one of the greatest piano virtuosos.

Her cousin, Guzman Blanco, while serving as President of Venezuela, commissioned her to import to that Republic an Opera Company which would be subsidized by the Government. She accepted and the following season went to Venezuela in the capacity of an "impresario." It so happened, however, that her company landed in Carácas, the capital, just as a revolution broke out in the interior. And, no sooner had her artists landed when the pro-revolution element in that city thought up a plan to break up the opera in order to discredit the régime with the people.

During rehearsal one morning, as Mme. Carreño walked across the stage, a bottle dropped from the flies and broke at her feet. This was the beginning of the hostilities, and there followed several attempts to break up the opera performances which were given under strong police protection. Then rumors spread that the opera house was to be blown up—a ruse to keep the public from attending.

The company's one and only conductor, who, incidentally, had been imported from Spain, was the next target. He was bombarded with threatening letters ordering him to take the next boat to Spain, if he valued his life. Frightened out of his wits, the maestro took to his bed and stayed there, refusing to return to his post. Such a development compelled the "impresario" to put the concertmaster on the podium; but a prima donna threw a chair at him during rehearsal and he resigned. Mme. Carreño then asked her first cellist to lead. He was so bad however, that when the curtain fell after the first act, her business manager begged Mme. Carreño to do the conducting herself. He insisted that she could certainly do better than the cellist, and, finally won her promise to direct.

Mme. Carreño's pluck, as emergency leader, created a great impression and the pro-revolutionists saw that they would only lose ground by annoying a woman. So they let the company work in peace and prosperity for the rest of the season, under her conductorship.

At this moment comes a letter from Clarence Adler (recently made Doctor of Music by the Cincinnati College of Music), inviting me to his musical camp in the Adirondacks. Town is scorching. I could take a night train on a Friday, get to Lake Placid Saturday early, stay till—

There's Horace Johnson barging into my office and looking distressed.

"Quo vadis?" I query, Latin being as easy for me as the Islamey Fantasie.

"Dammit, dunno what to do for an editorial. We need one as a filler."

"If I had an idea, I'd use it in Variations."

"Dammit, dunno what to—

"I heard you the first time, *cher ami.* (French is easy for me too.)

Business of two heads being scratched—I mean, each scratches his own.

"Any news that could be editorialized?" I ask.

"Everything used. Oh, wait a minute; there's the item about Lucy Monroe singing Rio Rita, in Louisville, on Monday night, hopping a plane, and doing Micaela in Boheme, on Saturday night, in Philadelphia."

"Great. Wait a minute. Let me make a note of that. . . . Here it is. Have Mr. Kerr or someone write about 300 words. Call it How Radio Trains Singers."

"Well, there's the whole article, right in the news and the title."

"Why, so it is. All right. I'll stick it in Variations."

"Dammit, dunno what to do for—" Horace's murmuring dies away as he disappears.

I feel guilty about leaving Horace in the lurch, but really it's too hot today. Editorials, my foot! I'd like to be up in Lake Placid or down by the sea. Editorials!

"Hey, Horace."

He staggers in.

"How about that California stuff reported by Kinsey, about Ipaca or something?"

"Ipaca? That's an animal, isn't it?"

"You mean Iguana, a Costa Rica bird that eats ants."

"That's right. Well, what about Ipaca?"

"I-P-A-C-A—Independent Publishers Authors Composers Association, philanthropic organization incorporated in Los Angeles to aid the publication of art works by talented but unrecognized creators. We ought to publish that. Here's the circular."

Johnson breaks into a happy smile and reaches for the paper.

"Here," I say, "I'll paste it up for you. . . . Just give it an introduction and a few lines of comment. I'll write it for you. . . . On second thought, I think I'll—".

"I know. You'll use it yourself for Variations. Dammit, dunno what to do for—".

And here's about Ipaca, omitting the introduction and comment:

IPACA, the Independent Publishers Authors Composers Association is a philanthropic organization incorporated for the purpose and intent as follows:

1. To aid unrecognized talent.
2. It is an established fact that an unknown composer or author is denied the privilege to publish his manuscripts because of the lack of facilities for an outlet such as this organization has.
3. All manuscripts, either classic or popular shall be filed with an audition committee. Should the committee find the same worthy, it will then be audited before a public audience which will act as final judge. If the manuscript is a meritorious one it will then be placed with a recognized publisher and a market shall be created through the facilities of the exploitation department. "IPACA" will further endeavor to advance a talented member through all known methods of publicity.
4. "IPACA" is maintained by the following methods:
a. Membership fees and dues.
b. Sponsors contributions.
c. Radio programs, sheet music sales, and agency commissions.
5. Creative members shall share in the financial success of this organization.
6. There are no restrictions as to type of manuscripts. To be accepted it may be of any school, type, or nationality, providing it has musical or literary value.
The manuscripts not coming up to standard requirements for publication will be analyzed by a committee, thereby offering the owner of same constructive criticism.
7. We offer service to creative talent.
8. IPACA was formed by J. Judson Cox, Oscar Baum, and several of our leading citizens to create a market for the accredited manuscripts of these aspirants.
9. The association has taken offices at 9125 Sunset B'lv'd..

Let's see. Have to have a few short paragraphs to wind up with. There's that Liszt picture, too. It's been hanging around in my drawer for a couple of months. Don't have to write about Liszt. Just shove in the picture. And then, that's that, and me off to the shower bath.

Hm! Few short paragraphs, huh? O.K.

A fellow writes—too hot to look up his name—that Igor Gorin advertises himself as "The Prince of Baritones," and the fellow adds, "Meaning that there are also baritone kings?" (Not so good, but fills a couple of lines.)

Let's try this one, call it Crime Note, and say, "Many Students Taking Music at Princeton" is a caption in the New York Herald Tribune of July 10.

That's terrible.

If as many pan letters—
If some of the fan letters written to artists—
Some radio artists ought to get pan letters instead of—

Now I don't need the Liszt picture.

FROM OUR READERS

Where America Shines

New York, June 30, 1938.

To the Editor of the Musical Courier:

I read with interest your editorial, Radio on the Upgrade, in a recent issue of the Musical Courier and based upon figures published by Radio Station WOR, Newark, N. J.

These statistics showed an increase of serious music up to twenty-five per cent during the time this station is on the air. You wonder whether at other broadcasting studios in this country the development would be the same, and also whether the situation in Europe is similar. This gives me the opportunity to say something which has been in my mind since I came to America half a year ago. Connected with music abroad for more than fifteen years, I marvel at, and admire two things about America: the amazing and widespread musical interest here; and the fact that such a development (which for any foreigner who really tries to see things without prejudice, should be obvious) does not seem to be admitted by most Americans. On the contrary, they are inclined to minimize what is going on in their own land, and exaggerate the importance of musical events abroad. Such an inferiority complex is hard to understand if one really compares the situation here and in Europe.

What you said about WOR can be proved for every other broadcasting system over here. Let us see, for instance, what happens at Columbia. Here are some figures: In the field of serious music during the past five years CBS increased its activity as follows:

	Hours	Number of Broadcasts
1933	368	634
1934	444	659
1935	441	807
1936	523	1033
1937	613	1231

This means an increase of ninety hours and of 198 individual broadcasts in 1937 over the previous year. And this increase (more then twenty per cent in one year) includes—besides all the outstanding classical programs and the transmission of the New York Philharmonic Orchestra concerts—the commissioning and the world premieres of seven important works by American composers, eighteen world premieres, sixteen American premieres, and sixty first American broadcasts of important contemporary and unfamilar old works.

The same development could easily be traced for the NBC and other important networks. NBC added to its programs during the last season, thirty-three concerts played by its own new orchestra and conducted by the best conductors. The high standard of the musical programs at WNYC and at WQXR are well known. As a matter of fact, at any time of day one is able to listen to fine and serious music, programmed with zeal and with excellent taste, and played (not always maybe, but nearly always) with taste and finish. Even during an overwhelming event such as the Louis-Schmeling fight an old-fashioned fool like me, unwilling to listen to it, could get elevated and peaceful tunes over the air.

It is obvious that the radio situation is only a small spot in the vast area of musical activity in America. Nikolai Sokoloff, director of the Federal Music Project, announced in an interview some weeks ago that the American people are just beginning to realize what music really means. He says that the masses here are at the stage reached in Europe a century ago, when the great masters began to conquer the nations and a solid and general musical appreciation started on its way.

Radio on the upgrade! It is a splendid phrase, and typifies one element of the superiority of America over the tired and bewildered cultural deadlock across the seas.

Yours truly,

Dr. Hans W. Heinsheimer

I SEE THAT

Rosa Raisa, operatic soprano, and her husband Giacomo Rimini, baritone, sailed from New York on July 9 on the SS. Saturnia for Italy.

* * *

Adelaide Van Wey, contralto, is on a concert tour of England, Holland, France, Italy and northern Africa.

* * *

Lowell Ayars, of the Marguerite Barr MacClain Studios, Philadelphia, sang Simeon in the Steel Pier (Atlantic City, N. J.) performances of L'Enfant Prodigue on July 15 and 16.

* * *

Dean John Patten Marshall of the Boston University college of music and Mrs. Marshall sailed for England on July 12. Dean Marshall served on the Board of Examiners at Trinity College, London, on July 20 and 22 and later he and Mrs. Marshall attended the Malvern Music Festival. They return to Boston this month.

* * *

Katharine Metcalf, Wagnerian soprano, presented German Lieder on July 19 at a recital at the Vernon d'Arnalle Studios, New York. The recitals continue throughout the summer.

* * *

Charles Haubiel, pianist and composer, and Frederick Handte, violinist, gave a musicale on July 3 at Twilight Park, Haines Falls, N. Y. Several of Mr. Haubiel's compositions were programmed.

Mr. Haubiel's Miniatures for string orchestra were played recently over Station WNYC by the Amsterdam String Ensemble.

* * *

Leonard Shure, American pianist, who has appeared three times as soloist with the Boston Symphony Orchestra and given numerous concerts, is now under the management of Bernard R. Laberge of New York.

* * *

Cecil Arden, former Metropolitan Opera soprano, recently appeared in Nyack, N. Y., under the auspices of the Clarkston Country Club, concluding her program with songs by Buzzi-Peccia.

* * *

Miriam Winslow and Foster Fitz-Simons, dancers, are to appear together for the first time next season with new and original creations now being formulated at Miss Winslow's ballet camp in New Hampshire.

* * *

Joseph Battista, Philadelphia pianist, recently won the Philadelphia Orchestra Youth Contest in piano entitling him to appear with that ensemble. He holds a fellowship with Olga Samaroff Stokowski at the Juilliard Graduate School, New York.

* * *

Benjamin Grobany, baritone, sings the role of the King in Aida with the Philadelphia Orchestra (Alexander Smallens, conductor) at Robin Hood Dell, Philadelphia, Pa., on August 8 and 9. His Town Hall, New York, recital is scheduled for November 16.

* * *

Frank Mannheimer, pianist, is soloist with the Dayton Symphony Orchestra on October 24 and then tours the Western states.

* * *

Beatrice MacCue sang two groups of songs at a recital given by Charles Pantley, Brooklyn, playing her own accompaniments.

* * *

Ruth Shaffner, having concluded a tour of the South, is at her summer home at Patterson, N. Y., conducting classes.

(Cartoon by Bo Brown)

"Can I have the evening off? I swallowed my flute."

Stassévitch Conducts in Hartford and Montreal

Paul Stassévitch was guest conductor at the opening concert of the summer symphonic series at Bushnell Park, Hartford, Conn. On July 8 he conducted Les Concerts Symphoniques of Montreal, Canada. July 14 Mr. Stassévitch sailed for Scandinavia to direct concerts, returning to New York in September.

Dorothy Crawford Tells of London Television Activities

"While in this country we are still experimenting with television, in England four hours are given over each day, two at night and two in the afternoon, on their regular programs and they wonder why we are not doing it."

The speaker was Dorothy Crawford, American *diseuse*, who has returned from London where, after her Arts Theatre program of character sketches, she offered one of her numbers over the televisor. Miss Crawford, who gave seventy-eight programs in the United States and Canada last season, was presented in London by Harold Holt. Lanhan Titchner, of the BBC invited her for a half-hour on the same program with the Jooss Ballet and Irish Players.

"The technic, I first believed, was a combination of motion pictures and radio," she said to a Musical Courier interviewer. "They use 'movie' language, the artist being called 'on the set.' About fifty men operate the cameras, sound effects, lights and other details with an equal number at the broadcasting instruments. During the broadcast the cameras are moved about, for closeups and long shots. But what is often disconcerting to the artist is the practise of shooting 'stills' during the program.

"Where television technic differs from motion pictures is in the fact that retakes are not possible. In television every detail must be worked out in advance to obviate any necessity for a retake.

"There are about 2,000 television sets in London. At present they are concentrating upon increasing the size of the picture, which now is about thirty inches square. The pictures are receivable within an area of about thirty miles, although they have been caught at 240 miles.

"The British broadcasting officials are still experimenting, as we are, but they are doing it on regular programs. I am looking forward to my next appearance there next spring after an American and Canadian tour." H. A. S.

Two Hadley Programs Given by Vrionides

The Nassau-Suffolk Little Symphony Orchestra (Christos Vrionides, conductor) recently presented programs featuring the music of Henry Hadley at both Long Beach and Babylon, L. I. Inez Barbour Hadley, widow of the composer, attended the concert in the latter place and described the program for the Streets of Pekin which was among the numbers played. Works of Horace Johnson are to be played at a Babylon concert on August 5.

Balendonck Plays Own Works at Washington Appearance

Armand Balendonck conducts the National Symphony Orchestra at its August 7 concert at the Watergate, Washington, D. C., the program including his Cantus Gregorianus and Procession of the Royal Scot Guards. Dr. Hans Kindler, regular conductor of the orchestra, played the latter work on July 10.

Concert Life in Rome

Rome.—An Adriano concert by Adolf Busch, violinist, was among the popular ones of the season. His playing of the *adagio* from Mozart's Concerto in A, was superb. This concert, directed by Molinari, also was distinguished for the playing of Brahms' violin concerto and partita in D minor, by Bach, for violin alone.

Among the most enjoyable events of the Pichetti concerts was the recital by Edna Thomas, "the lady from Louisiana," who gave a delightful program of Southern songs, folklore melodies, street cries, Creole, and other characteristic lyrics.

Three Opera Houses Furnish Tuneful Summer in Berlin

Faust Given with Distinguished Cast—Lauri-Volpi Heads Italian Troupe—Backhaus in Recital

BERLIN.—When most opera houses have already closed their doors for the season, and tucked their scenery and costumes away in moth balls, two of Berlin's three lyric emporiums presented new stagings of Rosenkavalier and Faust. The Volksoper gave the popular Strauss work with no less than three alternating casts. The delightful scenery and costumes were by Walter Kubbernuss, the excellent stage direction by Hans Harteb. This reviewer heard the following cast: Sabine Offermann (Marschallin), Maria Wutz (Octavian), Ingeborg Schmidt-Stein (Sophie), Willi Sahler (Baron Ochs) and Franz Notholt (Faninal). The chorus was trained by Ernst Senff, and the entire production was under Gustav Koenigs.

A lavish presentation of Gounod's masterpiece was one of the outstanding events of the season. The State Opera spared no effort to make the work effective, and the result was a feast for eyes and ears. The distinguished cast consisted of Helge Roswaenge (Faust), Maria Müller (Marguerite), Ludwig Hofmann (Mephistopheles), Heinrich Schlusnuss (Valentin), Margarete Arndt-Ober (Martha), Carla Spletter (Siebel) and Otto Helgers (Brander). The entire cast sang remarkably well, and the beautiful scenery by Kurt Palm, stage direction by Hanns Friederici, and elaborate choreography by Lizzie Mandrik, all under Johannes Schueler, made the entire performance memorable.

At the Deutsche Oper, Lauri-Volpi and his Italian ensemble had tremendous success in Tosca and Aida. In the Puccini opera, Volpi was applauded throughout the performance—something which seldom happens in a German theatre. Gina Cigna, who was to have sung the title role, was taken ill, and replaced by Sara Scuderi in a splendid portrayal of the tragic heroine.

The recital field was dominated by keyboard artists, headed by Backhaus, who gave a final concert (program of Bach, Mozart, and Schubert) before sailing for South America. Friederich Wuehr presented an all-Beethoven list, and Lourdes Lages, Brazilian pianist, made her Berlin debut with works of Bach, Beethoven, Chopin, Liszt, and Brazilian composers. Erma Weinberger, young American artist, presented an ambitious list of Bach-Busoni, Beethoven, MacDowell, Debussy, Granados and Paganini-Liszt, in which her splendid qualities were noted.

A concert commemorating the three hundred and fiftieth birthday of Samuel Scheidt, German composer, took place at the Philharmonic. The Robert Granz and Halle choral societies, assisted by the augmented State Orchestra and Adolf Schuetz, organist, were the protagonists.

INTIMATE MUSIC

Three concerts of chamber music were given in the beautiful Goldene Galerie of the Charlottenberg Schloss. The Pasquier Trio opened the series, playing Beethoven's serenade, a trio by Jean Françaix, and Mozart's Divertimento in E major. Their extraordinary ensemble, beauty of phrasing, wide range of dynamics, and polished technic, won prolonged ovations.

The second seance was by Günther Ramin (cembalo), Reinhard Wolf (viola d'amore) and Paul Gruemmer (viola da gamba), who played trios by Couperin, Leclair, and Buxtehude.

The final concert was given by the Italian trio composed of Alfredo Casella (piano), Alberto Poltronieri (violin) and Arturo Bonucci (cello). The program was trio in G major by Haydn, Sonata a trè by Bach-Casella, and trio in C major by Brahms. ANTONIO LORA.

Cleveland Features Lakeside Events

Operettas Staged by Gallo—Recital and Faculty Programs

CLEVELAND, O.—As befits the summer season, light, airy and breezy entertainment holds sway at the newly christened Aquastage on the lake front. Visitors to the Great Lake Exhibition will remember the structure which housed the Aquacade with its fantastic aquatic stunts of yesteryear.

Fortune Gallo, in cooperation with the Cleveland Summer Music Society (Edgar Hahn, president) launched a promising season with Rio Rita. After a full week of near capacity attendance, the Gay Divorcee held the stage, to be followed by Show Boat during the first three weeks. Plans for following attractions are still tentative, but there is some reason to believe that the San Carlo Opera Company may pay the shores of Lake Erie a visit before the season concludes.

Faculty recitals at Cleveland schools are abundant during the summer months; Walberg Brown, violin; Marie Simmelink Kraft, mezzo, were heard at the institute; Leon Machan, piano, and Felix Eyle, violin, combined their efforts at the Music School Settlement.

An ambitious program was presented by Carmela Cafarelli, singer and harpist with twenty pupils at the Wade Park Manor. A long and diversified list of compositions was creditably interpreted; at the close the entire class appeared as a well trained chorus in two compositions by Josephine Forsythe, the composer furnishing authentic support at the piano for her setting of the Lord's Prayer and My Precious Wee One. Oley Speaks' Morning brought this program to a close.

Mrs. Charles S. Schneider presented her talented pupils in an evening of music on Shaker Heights. R. H. W.

Norden Prepares Scores

N. Lindsay Norden, conductor of the Germantown Orchestra of Philadelphia, and the Reading, Pa., Choral Art Society, is with his family at Blue Hill Falls, Me. He is preparing articles based on his own research in the field of theory as well as making arrangements of works for both musical ensembles.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

AUGUST

July 10 to September 11	Interlaken	William Tell Festival Play
July 23 to August 31	Salzburg	Salzburg Festival
July 24 to August 19	Bayreuth	Wagner Festival
July 24 to September 7	Munich	Festival Performances
August 17 to 28	Trencianské Teplice (Czechoslovakia)	European Chamber Music Festival
August to September	Dresden	Saxon State Theatres' Festival Performances
August 9 to 13	Bad Homburg	Musical Week

SEPTEMBER

September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 3 to 11	Baden	International Beethoven Festival
September 6 to 9	Worcester, England	Three Choir Festival
September 18 to 30	Venice	Symphonic Festival

AMERICAN FESTIVALS

EASTERN

June 15 to August 15	New York City	Goldman Band Concerts
June 19 to August 14	Carmel, N. Y.	Rockridge Outdoor Theater Concerts
June 23 to August 16	Philadelphia, Pa.	Robin Hood Dell Series
June 23 to August 20	New York City	Stadium Concerts
June 25 to September 5	Jones Beach, L. I.	Opera Performances
June 30 to September 12	Atlantic City, N. J.	Steel Pier Series
July 3 to September 5	Roanoke, N. C.	Pageant and Festival
July 4 to August 1	Louisville, Ky.	Louisville Festival
July 10 to August 14	Washington, D. C.	Symphony Concerts
July 10 to September 23	Pittsfield, Mass.	Berkshire Chamber Festival
July 15 to August 24	Chautauqua, N. Y.	Chautauqua Festival
July 27 to September 20	East Haddam, Conn.	Friends of Music, Lower Connecticut Valley Festival
August 4 to 14	Pittsfield, Mass.	Berkshire Festival
Dates Indefinite	Saratoga, N. Y.	Saratoga Festival
August 13 to 27	New York City	International Music Festival
August 18 to 21	Norwalk, Conn.	Silvermine Festival
September 21 to 23	Pittsfield, Mass.	Coolidge Festival
October 3 to 8	Worcester, Mass.	Worcester Festival

MIDWEST

June 3 to August 27	St. Louis, Mo.	Municipal Opera
June 26 to August 6	Cincinnati, Ohio	Zoo Opera
June 30 to August 7	Chicago, Ill.	Ravinia Symphonic Festival
July 1 to August 11	Cleveland, Ohio	Cleveland Festival

FAR WEST

July-August (Six Weeks)	Portland, Ore.	Stadium Concerts
July 12 to September 10	Hollywood, Cal.	Hollywood Bowl Concerts
July 23 to September 3	Santa Barbara, Cal.	Santa Barbara Festival
August	San Diego, Cal.	San Diego Festival

Robert Elmore Named to New Church Position

Organist, pianist and composer Robert Elmore has been named organist and choirmaster of the Church of the Holy

ROBERT ELMORE

Trinity, Philadelphia, Pa. For five years he has been director of music at Arch Street Methodist Church, that city. Mr. Elmore takes up his new post on September 1 with a chorus of twenty-six voices and purposes monthly Sunday night musical services of standard oratorios and modern works. In January he takes over the series of organ recitals inaugurated by Ralph Kinder, former organist. Now teaching, his recent engagements included two in New York, one in Brooklyn and the dedicatory recital of a new organ at Hamburg, Pa., in addition to appearing in Philadelphia and over the CBS. He resumes his WFIL Sunday night programs next month.

Dr. Alex Manke Conducts Lakewood Orchestral Series

Dr. Alex Manke, cellist, has returned to Detroit after concluding his season as conductor of the Lakewood Symphony and Concert Orchestra in Cleveland. At the initial concert Dr. Manke was soloist in the Haydn concerto in D major. Augustine Mendoza, flutist, assisted at the second program. Dr. Manke also gave several solo programs and conducted the Lakewood Choral and Orchestral Society in Haydn's Creation.

Dr. Manke was graduated from Cologne University and then studied cello with Gruetzmacher in Cologne and Becker in Berlin. Humperdinck was his instructor in composition. In 1914 he won the all-German competition for composition. After concerts in European centres, appearing with Nikisch and Pfitzner, he toured South America and then came to the United States and was soloist with Walter Damrosch in New York. Dr. Manke has conducted in Düsseldorf and at the Philharmonic concerts of the Berlin Hochschule.

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GERTRUDE BORZI,
coloratura soprano, beside a poster announcing her Budapest recital. She recently returned from a concert tour of Europe.

(BELOW)
MILDRED DILLING,
harpist, spent part of her vacation at the beach prior to leaving for concerts in London and other European centres.

LILY PONS and RENÉ MAISON,
soprano and tenor, of the Metropolitan Opera, greeted by Belgian children and adults as they arrived recently in Brussels. Mr. Maison is directly in back of Miss Pons, who was made Chevalier of the Order of the Royal Crown of Belgium during her visit.

KARL ULRICH SCHNABEL
and his "baby Fiat" at Lake Como, where the pianist is assistant to his father, Artur Schnabel.

(RIGHT)
ROWING ON THE SEINE
provides relaxation for the Loewenguth Quartet (Maurice Fuéri, Pierre Basseux, A. Loewenguth and Jack George) which opens its new season in Paris before touring the United States and Canada. Thirty concerts are then to be played in France before the quartet goes to Italy, North Africa, Central Europe and the Balkans.

DR. HANS KINDLER CONDUCTING THE NATIONAL SYMPHONY ORCHESTRA
at the initial concert of the summer series at the Watergate, Washington, D. C., with 16,000 in attendance on July 10. The programs, given every Sunday and Wednesday, are to continue through August 17. (Photo © by Underwood & Underwood.)

BON VOYAGE!
Mr. and Mrs. Ernest McChesney, Michel Gibson, Attys and Lutys Chadinoff at the St. Lazare station in Paris on July 2, seeing Irving Schwerké off for the United States.

(BELOW)
KARIN BRANZELL,
Metropolitan Opera mezzo-soprano, and her husband, Fedja Reinshagen, operatic régisseur, formerly of the Berlin State Opera and later of London and Switzerland, to whom she was recently married in London. Victor Reinshagen, brother of the groom, and conductor and composer at the Stadttheater and Radio Zürich, and his wife were the attendants. Mme. Branzell has been singing in Covent Garden and after a honeymoon at Brissago, Switzerland, left for Buenos Aires for opera engagements.

(RIGHT)
ARTHUR JUDSON,
concert and orchestral manager, at his Camp White Bear, Timagami, in the Canadian Lake and Forest Reserve 300 miles north of Toronto. His nearest neighbor is the Hudson Bay Post fifteen miles down the lake.

JEAN GALAMIAN,
seated centre in top row, on board the SS. Normandie with some of the pupils who went to Europe with him. In the foreground is Roland Gundry, whose New York debut was made last season. To Mr. Galamian's right is Robert Arnaud, Michael Mann, son of Thomas Mann, writer, is at his left.

(BELOW)
FRITZ MAHLER,
right, musical director, and Felix Brentano, stage director, conferring outside the Dunrovin Theatre, scene of the recent festival.

(RIGHT)
NINO MARTINI,
Metropolitan Opera tenor, arriving in Naples on the Conte di Savcia for a combined vacation and concert trip. He attends the wedding of Yolanda, one of his three sisters, in Verona, on August 10. Mr. Martini, who took his racing automobile along, returns to the United States in September. (Photo by Cosmo-Sileo Co.)

(LEFT)
PAUL LONGONE,
general director of the Chicago City Opera, with his niece, Maria, in the garden of the latter's home at Naples, Italy.

(BELOW)
ALBERT SPALDING,
American violinist, again soloist at the opening of the Stadium Concerts in New York, serves as his own stenographer at his country home in Great Barrington, Mass.

JEAN NORRIS,
English pianist, summering on the Adriatic following her appearance in the annual concert for London Hostel and her broadcast of the Schumann concerto from Bournemouth. She gives a televised London recital on December 5.

Hollywood Bowl's Schedule Begun with Brilliant Hearings

(Continued from page 8)

The first symphony concert of the Bowl season was given July 14 under the baton of Jose Iturbi, who appeared also as soloist, conducting from the piano. In both capacities, he won unstinted approbation. Warm applause greeted the conductor as he stepped upon the podium and raised his baton to conduct the national anthem. The applause swelled to an ovation after Iturbi's interpretations of the Mozart D minor piano concerto (K. 466) while he led the orchestra with hands or head, as the occasion required. Encores were vociferously demanded, and the two given were the Chopin A flat waltz (op. 34, No. 1), and De Falla's frenetic Fire Dance.

Iturbi's Mozart has a happy faculty of combining emotion with digital dexterity, which may not always meet the approval of the pedantically minded, yet invariably delivers a personal and appealing message. The *allegro* was delicate but imbued with feeling, the *romanze* limpid in its expression, and the *rondo* delivered with much poetry in its flowing lines. The Bolero of Ravel, which concluded the program, was given a highly individual reading. The Spanish leader made more than is customary of some secondary lines, and likewise departed from tradition by broadening in several places toward the end, achieving an effect thereby, but diverging from the semi-hysterical tension attained by an inflexible but slowly quickening rhythm.

The Pathetique Symphony of Tschaikowsky was the major symphonic work of the program. Iturbi's interpretation was most enjoyable in the *finale*, which was carried out with fine breadth and sympathetic concept. The orchestra as a whole was responsive to Iturbi's precise and clear-cut beat, though the brasses lagged consistently in the first portion of the program, especially in the Berlioz Roman Carnival Overture, which opened.

Rosa Ponselle Is Feted Soloist

Rosa Ponselle, as the first vocal soloist of the season, scored an emphatic hit with a large Hollywood Bowl audience on July 15. No less than seven encores were demanded to the two programmed arias. The orchestral portion was in the capable hands of Iturbi, who won prolonged plaudits on his own account. The appealing timbre of Ponselle's lovely voice, backed by sincere and understanding musicianship, made her appearance thoroughly enjoyable. She deserves high commendation for selecting unhackneyed arias. Her first item was Adieu, Forêts, from Tschaikowsky's opera, Jeanne d'Arc, which she delivered with emotional warmth and vibrancy. Her second programmed item was an aria, Divina Afrodite, from Romano Romani's recent opera, Fedra, with the composer conducting the orchestra. It proved a typically Italianate operatic work, melodious in structure and competently scored. The first encore group began with Schubert's Erlkönig, continuing with Head's Fairy Pipers, to the piano accompaniment of Romani, and Nevin's Rosary, to an organ background supplied by Ray Hastings. Concluding items were the Rimsky-Korsakoff Nightingale and Rose, the inevitable Neapolitan folksong of Italian singers, accompanied by mandolin and piano, the lilting Gypsy Song from the second act of Carmen and Farley's Night Wind.

Iturbi provided an admirable reading of the Strauss tone poem, Don Juan, played with careful finesse as to its moods, from passages of sentiment to those of fire and ardency. The violin solos by Bronislaw Gimpel held lovely tone. An impressive beginning was made with a Bach C minor passacaglia and fugue in a splendid transcription by Respighi. An electric organ augmented the orchestra to advantage. Liszt's powerful Les Preludes was given a restrained reading, wherein Iturbi built some skillful climaxes but failed to maintain tension between. The usual microphone "plug" at the intermission was made interesting by a brief and amusing talk by John Charles Thomas.

Rambling Around

Max Pons, teacher of vocal repertoire, opera and Lieder at Curtis Institute, Philadelphia, has opened a Hollywood studio for the summer. It is stated that he has taught Rose Bampton, Helen Jepson, Conrad Thibault and other prominent artists. Mr. Pons is a native of Holland and has been on the Curtis faculty for the past eleven years. He is being sponsored by the Hollywood Bowl in a series of lectures on operas, and recently lectured over Station KFI.

* * *

Santa Barbara announces a Summer Festival series in its new outdoor bowl. Three events are scheduled. It was opened July 23 with Maria Jeritza, soprano. On August 20, Lotte Lehmann appears and on September 3, Richard Bonelli is to be heard. Isaac Van Grove is the musical director and the Los Angeles Philharmonic Orchestra will play. Grace Denton, formerly of Toledo and Chicago, is executive secretary and business manager.

C. D. K.

Houston Orchestra to Extend Season

More Children's Concerts Are Planned by Gannon—Add to Touring Dates

Houston, Tex.—Theodore F. Gannon, business manager of the Cincinnati Symphony Orchestra since 1936, has accepted a similar post with the Houston Symphony Orchestra and will report here on September 1.

Mr. Gannon's affiliation was announced by President Walter H. Walne of the symphony society, who said the new official would be in direct charge of arrangements for the coming season in Houston and would concentrate largely on building interest in children's concerts and increasing the number of the orchestra's out of town engagements.

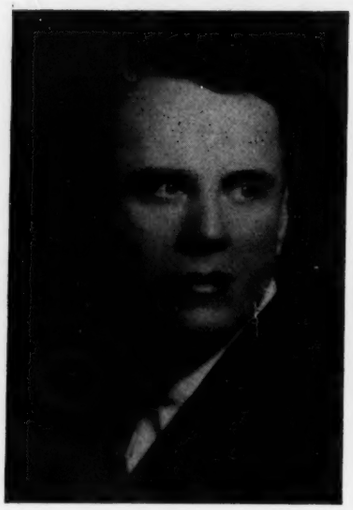
From ten to twenty performances in other cities are contemplated for next winter and spring. Contracts are in hand for appearances in San Antonio and Austin, the latter under the auspices of the state university.

Mr. Gannon is the son of a Washington choir director and has had considerable experience as a music critic, reporter and radio commentator. He formerly was on the New York staff of the Columbia Broadcasting System.

Ernst Hoffmann, conductor of the Houston Orchestra, is in Boston for a summer of study and several appearances as guest leader of eastern organizations. He returns here on September 1.

With the opening of its season, the orchestra moves to new quarters in the Coliseum Music Hall, recently completed. Concerts will be played in pairs, as the hall's capacity of 2,500 is not sufficient for the symphony audience.

TOURS TO COAST



STEVEN KENNEDY,
baritone, left New York this month for concerts in Victoria, B. C., Idaho, Nevada and California. He also appears with the San Bernardino Symphony Orchestra.
(Photo by Josephine Rossi.)

Sunday twilight concerts at Miller open air theater were resumed July 10, with Mrs. Harry McLean, Edwin Young, Mrs. M. M. Wilhite and Sophie Lewis as soloists. The program included Wagner, Chopin and Gounod works.

Edna W. Saunders has opened enrollment for the second season of Community Concert attractions, whose artists also will be presented in the Music Hall.

H. R.

Broadcasting Companies Sign with Artists' Union

Two-year contracts with the American Federation of Radio Artists have been signed by both the National Broadcasting Company and the Columbia Broadcasting System. Minimum wages and definite working conditions are established for actors and singers employed by both companies on sponsored and non-commercial programs. The A.F.R.A. is named bargaining agent in New York, Chicago, Los Angeles and, for NBC, in San Francisco. Rehearsal hours are limited and overtime pay provided. A clause provides for pay for program auditions. A weekly rate also is fixed for staff singers. Salaries differ for each of the areas into which the United States is divided. Membership in the A.F.R.A. numbers 4,000.

Dr. Leo Schrade to Teach Musicology at Yale

Dr. Leo Schrade, formerly of the University of Bonn, is to conduct additional courses in musicology at the Yale University School of Music. Born in Germany, Dr. Schrade studied at the universities of Heidelberg and Munich, receiving his Ph. D. degree at the University of Leipsic. After research studies in Italy, he was commissioned to edit the works of Luys Milan. Specializing in modern, ancient and mediaeval music, his publications include thirty titles. His courses, leading to both the bachelor and master of music degrees, have as prerequisites a general knowledge of the history, literature and theory of music.

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Palestine's New Orchestra Led by Aryan Conductor

Bloch's Israel Symphony and Other Jewish Music Played—Ignaz Friedman in Concerto and Recital

PALESTINE.—Immediately after Toscanini's departure, Dr. Malcolm Sargent, English conductor, took over the baton for the remaining concerts by the Palestine Symphony Orchestra. The first program, given in Tel-Aviv, Haifa and Jerusalem, listed Handel's Royal Fire-Work Music (Harty's arrangement), Delius' rather commonplace Dance Rhapsody, and Dvorak's fourth symphony, in which Dr. Sargent impressed his audience. Ignaz Friedman was the soloist in Liszt's E flat piano concerto.

Dr. Sargent's second program in the above three towns comprised Elgar's serenade for strings, Beethoven's second symphony and that of Cesar Franck. Before leaving Palestine, Dr. Sargent gave an afternoon concert at Tel-Aviv for school children, presenting Elgar, Berlioz and Handel works.

The Sargent series concluded the second season of the Palestine Symphony Orchestra, during which ten subscription concerts and four special seances were given under seven conductors.

Before the summer season began, an all-Jewish program was presented, under Marc Lawry. The first half of the evening was devoted to Ernest Bloch's Israel Symphony, with Segal, Hede Schack, Bergman and Dela Gotthelft, soloists; and Psalm 114, sung by Vittorio Weinberg effectively. The second part of the program comprised Gniessin's incidental music to Gogol's Revisor, entitled The Jewish Orchestra at the Burgomaster's Ball; Hechluts, a dilettante symphonic poem by Israel Brandmann, and Milhaud's chorus, Israel Lives.

In addition to his orchestral appearance, Ignaz Friedman gave a recital at Tel-Aviv, playing Chopin, Bach, Gluck and Schumann. Another and also successful piano recital, by Frank Pollak, a Tel-Aviv resident, was devoted to works by Moussorgsky and Scriabin.

In the Development of the Sonata series under the auspices of the Tel-Aviv Chamber Music Circle, Lorand Fenyves, violinist, Dr. Vincze, cellist, and Ilona Vincze-Krauss, pianist, gave an all-Beethoven list.

At the end of their latest seance, the Hauser String Quartet took a public vote as to the final program of their series, and were requested to play Schubert's Death and the Maiden, Beethoven's op. 59, and Mozart's G major quartets, which they successfully presented in Jerusalem. At the Jerusalem Conservatory, Anna Hirsch-Fellheimer, contralto, presented new songs by composers of this country. Heinrich Jacoby sang his own songs, and Stefan Wolpe sang new Lieder on Hebrew poems. At the French Consulate, Jerusalem, a Ravel memorial concert was sung by Edith Boroschek, soprano. PETER GRADENWITZ

Music Notes from Coast to Coast

EL PASO, TEX.—The Standard Oil Company of Texas celebrated the tenth anniversary of the opening of the El Paso plant on July 4 by engaging the El Paso Symphony Orchestra for a concert. The event was a great success and seventy-five hundred people attended. The orchestra was under H. Arthur Brown.

Mr. Brown played the Meditation from Thais as a violin solo, and C. A. Synder, organist, gave a program on the Hammond Organ before the concert.

The Concert and Tipica Orchestra of the Federal Music Project have completed another six months' work, and begun a series of summer concerts in the parks. During the twenty-two months of the project, the listening audiences numbered one hundred and twenty thousand. The teaching project has given seven thousand lessons.

The Morgan Studios have closed for the season with recitals covering a period of two weeks. H. J.

TO VISIT MIDDLE WEST

ASTRID FJELDE, soprano, gives a series of concerts in the Middle West in the fall. She is summer soloist at the Riverside Church, New York. (Photo © by G. Maillard-Kesslere.)

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) presented The Spring Maid (Heinrich Reinhardt) as its first Summer offering. The guest was Ruby Mercer, who delighted with her lovely voice and clever delineation of the role of Princess Bozena. The leading male role was taken by Pleas McNeel, who did fine work. Other principals deserving credit were Jack Blankfield, Lucile Klaus Whiteside, and Eric Harker. David Griffin was musical director, Harry and Florence Griffith, stage directors, and Mimi and Pomme, ballet and chorus routine.

Senora Bononcini Lauro presented her pupils in the tuneful and melodious operetta, El Anillo de Hierro (Zarzuela), sung in Spanish. Each reflected credit for the fine training given. The orchestra was capably conducted by Juan Macias. The stage director was Adolfo Saavedra.

An excellent program consisting of numbers by Cesar Franck, Leoncavallo, Delibes and Wagner was given at Our Lady of the Lake College by the symphony orchestra (Walter Dunham, conductor) of the Federal Music Project (J. Rowllings Hamilton, supervisor). S. W.

SASKATOON, CAN.—Recitals during July were confined to the University of Saskatchewan Summer School and the eighth annual summer class at the Lyell Gustin piano studios. Soloists at the three programs in Convocation Hall were Marguerite Buck and Edmund Assaly, Verna Woodward and Neil Chotem, Winnifred Wilkinson, Helen Battersby and Gordon Hancock, pianists, assisted by vocal students of Helen Davies Sherry.

At the Gustin Studios the first program, by Evelyn Eby, was Beethoven's andante in F and Rondo Capriccioso; the Brahms F sharp minor sonata; and Franck's Variations Symphoniques. Neil Chotem played a Bach chorale and the G minor fantasia and fugue; Chopin's B flat minor sonata and works by deFalla, Ravel and Saint-Saëns. The concluding program, by the Eby-Bedford piano duo, gave the first performance of Horace Johnson's In the American Manner arranged by the Saskatoon composer Thomas Austen for two pianos. Besides this they gave Mozart's D major sonata, the Saint-Saëns variations on a Beethoven theme, Keel Row (Austen), caprice (No. 3) (Debussy), Ritmo (Infante) and the Rachmaninoff suite (op. 17). L. G.

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Chicago Auditors Throng To Ravinia Outdoor Fare

Symphonic Festival Includes Appearance of Mario Chamlee as Soloist —Grant Park Bills Offer Variety

CHICAGO.—Willem van Hoogstraten returned after a year's absence to direct the Chicago Symphony Orchestra in four concerts at Ravinia Festival, July 14, 15, 16 and 17. The Dutch conductor belongs to that category of orchestral directors who never resort to clap-trap to gain applause. Throughout his engagement he gave vivid and well thought out interpretations of the moderns and traditionally correct reading of the classics. Buoyantly welcomed, shouts of bravos re-echoed around the park at the close of the final concert.

Pursuant to its policy of securing stellar attractions the Ravinia Festival Association brought Mario Chamlee as guest artist on July 14. The tenor was royally received by an audience that over-flowed the auditorium proper with thousands of standees gathered about the vast premises. Chamlee, in the pink of vocal condition, rewarded his admirers by delivering the narrative from Lohengrin; Ah Fuyez, from Massenet's Manon, and several encores, with tonal beauty, exquisite shading and impeccable phrasing.

The second of the three works commissioned for performance—Arne Oldberg's fantasia—proved a scholarly, melodious and well-orchestrated piece from the pen of a conservative musician who has enriched symphonic literature.

GRANT PARK SERIES

Open-air free concerts are offered nightly from the Band Shell in Grant Park and on each occasion the confines surrounding the shell were jammed by a multitude. Local orchestras and bands led by resident conductors and having for soloists well chosen vocalists and instrumentalists, furnished the programs.

Freda Draper, with Walter Steindel's orchestra, made a hit in operatic arias and songs of lighter nature. The beautiful contralto is a favorite with Grant Park habitués—holding the record for appearances during the 1937 season. She has already been contracted to sing at the Park many times this summer. Edith Mason, operatic soprano, cut short her honeymoon to appear as soloist with the Chicago Civic Opera Orchestra, under Dino Bigalli's leadership, and won an overwhelming success in the Jewel Song from Gounod's Faust, necessitating many extras, one of which, The Last Rose of Summer, could have been encored many times. In the Flotow aria Miss Mason was accompanied at the piano by her thirteen-year-old daughter, Graziella Polacco.

Another singer much in demand in this series is Ada Belle Files. Soloist wtih the Chicago Civic Opera Orchestra, once more conducted by the skilful and erudite Bigalli, Miss Files sang her various solos with tonal splendor and consummate artistry. Mark Love, Chicago premier bass-baritone, sang for the first time this season with the Chicago Philharmonic Orchestra, headed by its able conductor and founder, Richard Czerwonky. Heard recently at the German American Saengerfest in the Catalogue aria from Mozart's Don Giovanni, Mr. Love, rightly listed this song among his offerings at Grant Park. Tempestuous applause brought him back to the stage and he responded with many encores, all sung with nobility of tone, excellent diction and vocal refinement.

Other luminaries that graced the stage of the Shell during the first part of July were Mildred Gerber, soloist with the Womans Symphony Orchestra, directed by Rudolph Ganz, and Marion Claire who sang with Henry Weber and the WGN Orchestra.

AMERICAN CONSERVATORY CONCERTS

Annually members of the American Conservatory faculty are presented in recital in Kimball Hall under the auspices of the school. Rudolph Reuter, pianist, and Lois Bichl, cellist, were the recital givers on July 6. The following Wednesday afternoon, Edward Collins, pianist and Marie Zendt, soprano were heard. Mr. Reuter lived up to his reputation as a Brahms interpreter by his remarkable performance of the three rhapsodies (op. 79 and 119). Mr. Collins' account of the Beethoven sonata in E major deserves highest praise. His own Nocturne and Passacaglia, beautifully interpreted adds to his reputation as a composer.

CZERWONKY-TARNOWSKY SONATA PROGRAM

Richard Czerwonky, violinist, and Serge Tarnowsky, pianist, participated in an excellent sonata program when they appeared in the crowded Little Theatre of De Paul University on July 12. Dohnanyi's sonata in C minor, and Respighi's in B minor formed their entire program and both compositions, superbly played, revealed the two artists as masters in ensemble playing.

Two days later the Czerwonky String Quartet was heard in the same theatre. The Beethoven quartet (op. 18) and the one by Czerwonky in C minor made a profound impression in the performances of Messrs. Czerwonky, Jelinek, Evans and Williams.

The Illinois Symphony Orchestra (Izler Solomon, conductor) opened its series of nine concerts at Wilmette Amphitheatre on July 6 and later in the month played five concerts in Hutchinson Court, University of Chicago.

Leafay Mead, soprano student of Mrs. Herman Devries, has signed a long term contract as staff artist with Station WHIP in Hammond, Ind.

Virginia Pemberton, soprano of the Chicago City Opera Company, sailed for Europe on the SS. Rex on July 30. She will sing in concert and opera in Italy, Switzerland and Germany this summer.

Annemarie Gerts, soprano, terminated her spring season with an engagement as soloist at the National German American Song Festival at the International Amphitheatre on June 24. Among her unique programs is that of the sixteenth and seventeenth century folk and minnesongs, accompanied by recorder ensemble. Miss Gerts' recent engagements included Rosary College, Rogers Park Woman's Club, Mayfair Womans Club, German, Press and Independent Woman's Clubs, as well as three appearances with the A. V. String Quartet and solo work at St. Paul's Church in Chicago.

To sing Bartolo in The Barber of Seville at the Hollywood Bowl, Vittorio Trevisan left for California in July returning to Chicago August 1 to reopen his studio.

Rosa Raisa, her husband, Giacomo Rimini and their daughter, Julietta, sailed for Italy on the SS. Saturnia on July 9. Going directly to their country place near Verona, the Riminis will teach and coach six American students accompanying them.

John H. Patrick, basso of the Chicago City Opera, sang the leading role in The Creation at Salt Lake City, Utah, in July, going on to the Pacific Coast for several engagements.

HANS HESS STUDIO NOTES

In a competition sponsored by the Western Springs Music Club, held on June 21, Louise Sunderman, cellist, student of Hans Hess, member of the faculty of Chicago Conservatory, was awarded a scholarship for the coming season. She played the Golterman Concerto in A minor. The contest was open to students of piano, voice, violin and cello. Mildred Catenhusen, cellist, appeared as soloist June 21, on the Chicago Conservatory Commencement program, playing the d'Albert concerto in C major with an orchestra of thirty Chicago Symphony Orchestra members.

RENÉ DEVRIES

CONVENTION SOLOIST

JOSEPHINE ANTOINE,
coloratura soprano of the Metropolitan Opera, gives a recital at the forthcoming national convention of Sigma Alpha Iota, honorary musical sorority, to be held in Milwaukee, Wis., from August 27 to 31.

Sigma Alpha Iota Installs New Chapter

Iota Alpha Chapter of Sigma Alpha Iota was installed at the Oklahoma Agricultural and Mechanical College, Stillwater, Okla., by Mrs. Clarence M. Sale, national executive secretary and Mrs. Marius J. Lindloff, Zeta Province president, assisted by Mrs. William LeCrone, Mrs. John Thompson, Mrs. Raphael Tucker and Mary Frances Kernell. This is the seventy-fourth chapter installed since 1903 when the sorority was organized. Patronesses include Mrs. Henry G. Bennett, wife of the president of the college; Julia E. Stout, dean of women; Mrs. Schiller Scroggs, wife of the dean of science and literature; and Thamazin Hutchins of the music faculty. Members are Ann Bond, Barbara Hazel Donart, Pauline Gibson, Ada Lou Hall, Alice Margaret Hopkins, Vera Lane, Ruth Newby, Mary Margaret Reed, Alene Shepard, Maurice Turner, Beatrice Bramble Collins, Ruth Mary McIntire, Elizabeth Moore, Bonnie Wolf, Lasca Kelso, Winona Wise, Julia Bright, Irene Parker, Jane Cole, Annie Laurie Taylor, Carolyn Wrobbel, Elnor Mary Smith and Carol Standley.

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East and West Meet At Cairo Concerts

Ignaz Friedman Plays—Edna Thomas in Recital

CAIRO. — The Anglo-Egyptian Union founded as a cultural exchange between Great Britain and Egypt, presented a pair of concerts, one of English, the other of Oriental music. The former was under the direction of R. M. Graves and comprised vocal and instrumental music ranging from old English madrigals and Purcell to Bax and Walton. The Oriental concert presented songs by contemporary Egyptian composers Mohamed Abdel Wahad and Sonbati, and a "conversation piece" between lute, violin, *nai* (keyless wind instrument made from reeds) and *qanoon* (instrument of seventy-two strings). The vocal soloists were A El Souroogy and A El Hamshary.

The season's concerts were brought to a brilliant close by Ignaz Friedman, whose pianism always meets with great enthusiasm in Egypt. His program listed works by Mozart, Gluck-Brahms, Gluck-Friedman, Schumann, and Chopin, to which many encores were added. At other recitals, Georges Themeli, young blind Egyptian pianist, scored fine success, as did also Aida Allam, a native keyboardist.

Then Wanda Landowska's recent concerts in Egypt were something of a sensation, not only because of her abilities, but also because until she came, a harpsichord had never been heard in this country. Landowska's performances were enjoyed by large audiences. Her explanatory talks before each item proved useful to many.

The new Cairo Chamber Choir and the Cairo Chamber Orchestra gave their first concert before a crowd of music-lovers. Gerhard Willner conducted part of the concert and Dr. Ernst Morawetz led the rest.

Yvonne Brothier's song recital was devoted mainly to old French and Italian masters. Some days later she gave a charming and interesting lecture on the French *opéra-comique*, illustrating her talk with examples from three centuries of music. Mme. Brothier also honored local music students by acting as one of the judges in the competition organized by the Société de Musique d'Egypte, for Cairo's singing pupils.

Other events included Edna Thomas, the "Lady from Louisiana," who enchanted her audience with a cleverly selected program of Negro songs and Spirituals, prefaced with short explanations; Yolanta Mirinanova, violinist, heard in a list of Tartini, Glazounoff, Lalo, and Kreisler; and Adolphe Mann, English pianist, whose outdoor recital, under a marvelous Egyptian moon, was one of the delights of the season.

GERHARD WILLNER.

Radio Highlights

Dialed by H. A. S.

Howard Barlow launched his plan of offering works by American composers, commissioned for radio presentation, by playing eight etudes for symphony orchestra by **Robert Russell Bennett** over CBS on the July 17 Everybody's Music program. The eight *morceaux* are dedicated to **Walter Damrosch, Aldous Huxley, Noel Coward, Carl Hubbell,** Human Faith, All Dictators, **Eugene Speicher** and the Ladies and proved a series of mood pictures, atmospheric to a large degree and skillfully instrumentated. The passing parade of dictators was an interesting example of musical satire; the **Damrosch** episode based on a subject indicative of his "unquenchable vitality" while the chattering ladies disclosed the inventiveness of the composer. If transoceanic influences were apparently present, also was liberal melody.

Yet to come on the **Barlow** schedule are the **Giannini-Simon** opera, **Leo Sowerby's** fantasy, a symphony by **Jerome Moross,** two dances by **Quincy Porter** and a short number by **R. Nathaniel Dett.** In addition a partita by **Paul Creston** and a suite by **Julia Smith** are listed for Barlow readings.

CBS has also given listeners opportunities to hear much of the Stadium Concerts in New York. Latest to appear was **Massimo Freccia,** young Italian conductor, whose debut program was broadcast.

The Bing Crosby program over NBC continues to abound with headliners. **Helen Jepson** recently celebrated a "home-coming" on this hour, disclosing her operatic growth although the Balatella was perhaps not the happiest number she might have chosen. **Grete Stueckgold,** another Metropolitan, appeared the week following. Having previously "crooned" with **Crosby,** she disclosed new talents in a harmonica duo with the bazooka exponent, **Bob Burns.**

Crosby also had **Dalies Frantz,** American pianist, on a recent program but so many were the other guests and so verbose the emcee effusions that **Frantz** had little opportunity to disclose his musicianship and that dazzling technic he possesses.

Anne Jamison, whose radio work led to concert and opera, was the Magic Key guest over NBC on July 17 but her contributions were too few.

Rose Bampton, Bruna Castagna, John Gurney, Harold Lindi and **Joseph Royer,** baritone, were principals in the Cincinnati's Zoo performance of Aida which NBC sent forth at a late (for Easterners) hour on July 16.

Theo Karle, tenor, returned to the airways on July 7 over CBS to be soloist with **Victor Bay** and his Essays in Music program. His solos were part of the Persian music which made up the program; not Iranic composers but music about this country.

Despite the heat and humidity, listeners are still interested in the so-called "heavy" music, it is revealed by enterprising WQXR whose latest move was to ask auditors to select the July programs. Beethoven's familiar No. 5 led the other symphonies while Wagner and Tschaikowsky, Brahms, Mozart and Bach, Schubert, Mendelssohn, Rimsky-Korsakoff and Sibelius accounted for fifty-eight percent of all the requests.

Who was it said "light music" for summer?

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Twenty-nine Cantors Graduated at Hazanuth Institute

Of the thirty-one cantors recently graduated from the Institute of Hazanuth, New York, twenty-two received immediate assignments with temples, synagogues and community centers. All received instruction in chanting the service under the direction of the Rev. Jacob Schwartz, founder and director of the Institute.

THE REV. JACOB SCHWARTZ

Those receiving posts were Max Alperstein, Louis Anisman, Harry Bettman, Leon Cortilli, Michael Icahn, Joseph Koppell, Louis Kushell, Morris Lowy, Jerome Lawn, Harvin Lohre, Jacob Mason, S. Perlberg, Max Reich, Saul Roselle, Simon Raisen, Herman Sanders, Julius Schwartz, A. Silverman, Saul Siller, Samuel Reese, Julius Roth, Harry Rothman. Others graduated were Ezio Labromo, Lawrence Walpin, Bernard Shicoff, J. Polanski, M. Perlmutter, I. Wasserman, Louis Feder, Herman Novick, David Klein. The fall term opens in October.

Music in London

(*Continued from page 7*)

his recital in aid of the Palestinian Training for Refugee Children. The boy has a brilliant technic, round, warm tone, and seems to be another addition to the season's musical constellations. Ivor Newton was the highly sympathetic accompanist.

Antonio Delinnae, fifteen-year-old pianist, playing at Cowdray Hall, also won success. He offered Beethoven's Moonlight Sonata and pieces by Chopin. Elena Liarosa, soprano, was warmly applauded for her interpretations of Schubert and Strauss Lieder.

At a concert at Seaford House, Jean Norris, pianist, played an interesting list of sonata in A (Arne), ballade in C minor (Chopin), toccata (Paradies), and La Fille aux Cheveux de Lin (Debussy). Major Loudon Greenlees, baritone, was on the same program, singing with skilled musicianship the Abendlich strahlt from Wagner's Rheingold, Nemico della Patria from Giordano's Andrea Chenier, La Belle Dame Sans Merci (Stanford) and traditional Scottish songs.

Two Colleges Confer Mus. D. Degree on Rob Roy Peery

Rob Roy Peery, composer, editor and author, received the Mus. D. degree at commencement exercises at Midland College, Fremont, Neb., from which he was graduated in 1920, and of Wittenberg College, Springfield, O. Dr. Peery is editor-in-chief of the publication department of the Theodore Presser Company.

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OBITUARY

Samuel Insull

PARIS.—Samuel Insull, former American utilities magnate, and president of the Chicago Civic Opera Company from 1929 to 1932 died here on July 15 from a heart attack. Mr. Insull at one time was active in musical Chicago. He directed the campaign for and contributed largely to the $20,000,000 opera house opened in 1929. He was also actively interested in the Civic Concert Service of which Dema Harshbarger was founder-president and was known as a supporter of many musical affairs in and around Chicago for many years. Born seventy-eight years ago in England, he got his start in the United States as secretary to Thomas A. Edison. T. N.

Robert B. Clarke

Robert B. Clarke, sixty-three years old, was killed on July 7 by an automobile near the Lewisohn Stadium where he had been head usher since the inaugural of summer concerts there. Mr. Clarke, night concert manager of Town Hall, had previously served as usher at old Aeolian Hall and for the Manhattan Opera House under Hammerstein. For thirty-one years he had been connected with the New York Post Office and was night supervisor at the Madison Square station at the time of his death. His widow survives.

Ruth Pearcy Pipitone

Ruth Pearcy Pipitone, forty-five years old, a church and concert singer, died on July 17 in New York City. Born in Kentucky, she had sung with the Boston Symphony Orchestra and appeared with Percy Grainger. She had been soloist at the Eighth Avenue Temple and Clinton Avenue Community Church, Brooklyn, and for the last eight years at the First Church of Christ Scientist, New York. Her husband, Thomas, survives.

Louis Ehrgott

CINCINNATI, O.—Louis Ehrgott, fifty years an active figure in this city's musical affairs, died on June 24 at the age of eighty. He was harpist with the Cincinnati Orchestra under Theodore Thomas for the May Festivals, choir director for eighteen years at Christ Church and for twenty-five years at Plum Street Temple and also had directed the Apollo Club and Liederkranz here. One of the founders of the United Singers, in 1899, he directed many of their concerts and similar groups in Indianapolis, New Orleans and Louisville. The Singers on December 1, 1935, commemorated his fifty years' work here. He served as professor of music at the University of Kansas and, after study in Leipsic, returned to teach voice and piano. He was chorus master and accompanist for the May festivals and in 1900 was soloist. Mr. Ehrgott lectured at the University of Cincinnati from 1928 to 1931. His widow and a son survive. M. D.

Pauline Braun Fox

ELBERON, N. J.—Pauline Braun Fox, wife of J. Bertram Fox, New York vocal teacher, died here on July 6. Under the name of Louise Bliss she had sung in concert and light opera. Besides her husband, a son, two daughters and a sister survive. K. R.

Dom Paul Maria Ferretti

BOLOGNA.—The Most Rev. Dom Paul Maria Ferretti, one of the foremost authorities on Roman Catholic church music, and president of the Pontifical Institute of Sacred Music at Rome, died here while he was *en route* to the international Eucharistic Congress at Budapest. He was seventy-one years old and for forty years was identified with music of the church. He was summoned to Rome from his abbey at Palma by Pope Pius X, who named him to the Sacred Congress of Rites, to prepare the Vatican edition of the Antiphony indicating the proper method of singing the versicles and responses, lessons, Psalms and chapters. Later he was named president of the institute and also wrote extensively concerning the Gregorian Chants. Dom Ferretti for three years was identified with the College of the Sacred Heart and the Pius X School of Liturgical Music, New York. T. S.

Arnold Meckel

PARIS.—Arnold Meckel, impresario, died on June 28 after several weeks' illness. Born in Tiflis, he studied law in Switzerland, and came to Paris after the War. A musician of unerring taste, he decided to undertake the management of artists, notably dancers, in which domain his greatest achievement was Argentina. Meckel also launched and directed various ballet organizations, pianists, violinists, vocalists and orchestras. He leaves a wife and son. I. S.

Xavier Vidal-Quadras y Villavecchia

News of the death in Burgos, Spain, on July 5 of Xavier Vidal-Quadras y Villavecchia, son-in-law of Leonard Liebling, editor-in-chief of the Musical Courier, was received in New York on July 25 by his wife, the former Viva Liebling. Senor Villavecchia had served with the Spanish Insurgent forces since the outbreak of the civil war in 1936. His death was the result of injuries received in an automobile accident near Burgos.

He had served as editor of the National Press Bureau of the Franco forces and as a member of the Insurgent press service. Full military honors were accorded at the funeral, which took place at Burgos on July 7, attended by members of the Insurgent regime and foreign diplomats. A private memorial service is to be held in New York at the Church of St. John the Baptist. The marriage to Mr. Liebling's daughter took place in Majorca in 1934.

Corrado Barbieri

FLORENCE.—Corrado Barbieri, fifty-five-year-old composer, died here recently. Vice-director at the Florence Conservatory, he was also professor of harmony and counterpoint. Born at Colle Val d'Elsa, Barbieri studied at the Pesaro Music Lyceum under Mascagni and Antonio Cicognani, graduating with a prize which enabled him to study abroad. From 1913 to 1923, he was Chapel Master at the S. Casa of Loreto. In 1923 he was nominated professor at the Parma Conservatory, later going to the Florence Conservatory. He was a member of the Cherubini Academy, and left many valuable works of didactic nature. Barbieri won the Military Cross for war service. D. N. L.

Robert Lortat

PARIS.—Robert Lortat, French pianist, died here recently. First prize winner at the Conservatoire at the age of fifteen, Lortat a few years later won the Diémer Prize before a jury composed of Saint-Saëns, Massenet, Rosenthal, Sauer, Moszkowski, Granados, and Pugno. After having played with all the important French orchestras, he made a long tour abroad in 1909-1910. In 1911 he toured Russia. Lortat was a specialist in Chopin and Fauré music. Some years ago the French Government gave him the Legion of Honor distinction. I. S.

New Faculty Appointments at Baldwin-Wallace College

BEREA, OHIO.—George Poinar, head of the music department at Whitworth College, Spokane, Washington, and former director of the Spokane Symphony Orchestra, has been named head of the violin and ensemble departments and director of the orchestra at Baldwin-Wallace College. A graduate of the University of Michigan and the Juilliard Graduate School, he also studied with Georges Enesco.

Allan Schirmer, connected with the music department at the University of Missouri for several years, was named head of the voice department. He was graduated from Northwestern University and Union Theological Seminary of Sacred Music and studied singing with Charles A. Baker and Harold Luckstone in New York, Paul Guillamat in Paris and teachers in Chicago. C. S.

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WINS KEYBOARD HONORS

BOBBY HELPS,

nine-year-old pianist, pupil of Carl M. Roeder, won the highest national honors in the recent piano tournament conducted by the National Guild of Piano Teachers at the Hotel Biltmore, New York, and made an appearance over WMCA. At a recent recital he played works of Bach, Haydn, Daquin, Mendelssohn, Schubert, Burleigh and the Mozart Coronation Concerto with Doris Frerichs, with whom he is also studying, at the second piano. (Photo by Quackenbush.)

STUDIO NOTES

MARGUERITE BARR MacCLAIN

Fifteen artist-pupils of Marguerite Barr MacClain recently presented an opera program in Presser Auditorium, Philadelphia, Pa., as part of her summer series of recitals. Participating were Marie Lambert, Charles Schmidt, Adele Linden, Helen Klose, Edward Hobbs, Arthur Jarvis, Agnes Atherholt, Roy Werkheiser, Thelma Baldwin, Jane Zimmerman, Ruth De Woody, William Ellis, Leonor Patton, Ann Heintz and Virginia Lewis. Marie Hermley, coloratura soprano, and Lowell Ayars, baritone, assisting teachers at Miss MacClain's studio also were heard on the program. Henri Elkan, opera coach, was at the piano.

LA FORGE-BERÚMEN

Elizabeth Andres, contralto, The Balladeers, male quartet, and Beryl Blanch and Frank La Forge, accompanists, provided the program for the fourth of the La Forge-Berúmen Summer School series. Miss Andres disclosed a voice rich in quality and of wide *tessitura.* She sang with expression and emotional feeling both in an aria from La Favorita and a group by Mr. La Forge. She opened the program with the quartet in Brahms' rhapsody. Hollace Arment and Ellsworth Bell, tenors, Morton Shanok, baritone, and Henry Froehlig, bass, the quartet, sang with taste and precision.

At the fifth musicale, Harriet Versaci, coloratura soprano, and Alice Huebner, pianist, were heard with Mr. LaForge again as accompanist. Arias from I Puritani and Lakme were sung with vocal flexibility and opulence by Miss Versaci. Mr. LaForge gave his accustomed artistic accompaniment. Miss Huebner played a group of Liszt with technical proficiency and rhythmic sensitivity. Encores were necessary. R. J.

FRANCIS PANGRAC

A summer course, extending to August 6, for artists and teachers in voice, piano, violin, organ and theory as well as the Gregorian chant, is being conducted at the Francis Pangrac New York studios on Monday, Tuesday, Friday and Saturday of each week.

BRUCE SPENCER KING

The King's Choral Ensemble, directed by Bruce Spencer King, made its radio debut recently and then appeared at the Peter Stuyvesant Hotel. Mr. Landau, tenor, and Miss Inzirillo, soprano, were soloists. Several operettas are planned for the new season by Mr. King. Candida La Rosa, coloratura soprano, and Miss Inzirillo gave joint recitals in Bristol, Pa., and Brooklyn, N. Y. Both also appear weekly over the radio. Alexander Wesley, tenor, gave a concert at the Rocky Glen Open Air Stadium, Kingston, Pa. Beatrice Linderman, Eleonora Montaldo and Mr. Landau recently appeared in a program at Mr. King's New York studio. Bertram Jahr, bass, has been engaged for The Mikado at Jones Beach, L. I. All are artist-pupils of Mr. King.

Betty Paret's Appearances

Since her New York recital in the spring, Betty Paret has played a Handel harp concerto with the Teaneck Symphonic Society, the Civic Amateur Orchestra, the Greenwich House String Orchestra, and Eddy Brown's String Classics. She has also appeared at schools and clubs, including the Cosmopolitan Club with Frances Blaisdell, Milton Academy, the Dalton School, the Queen's Village Women's Club and at the commencement of Packer Institute. She has been heard on the radio over stations WQXR and WNYC, and on the Artist Faculty Concert Series at the Greenwich House Music School. Miss Paret recently played for two services at the West End Presbyterian Church, New York, as well as for her regular service at the Fifth Avenue Presbyterian Church. She also was guest artist for the Harmony Guild of New York, playing works of living harp composers and including a group of her own compositions.

Hephzibah Menuhin Wed to Lindsay Nicholas

Los Gatos, Calif.—Hephzibah Menuhin, pianist, was married to Lindsay Nicholas, Australian wool grower and brother-in-law of her brother Yehudi, the violinist, here on July 16. The latter's recent bride was her attendant. Yehudi and Mr. and Mrs. Moshe Menuhin were other members of the bridal party. Judge Arch H. Bell read the brief service. Mr. and Mrs. Nicholas and the former's parents, Mr. and Mrs. George Nicholas expect to leave in two months for Australia. P. R.

Willmore and Powers Artists in Active Summer

Charles Naegele, American pianist, is appearing in concerts this summer in Sweden and England. Beal Hober, soprano, is to be soloist with the Boston Symphony Orchestra under Serge Koussevitzky on August 11 at the Berkshire Festival. William Hain, tenor, sang with the San Carlo Opera Company in its summer season in Louisville, Ky. Abrasha Robofsky, baritone, was heard at Robin Hood Dell and Stadium concerts. These artists are under Willmore and Powers management.

De Falla Resigns

Burgos.—Manuel de Falla has resigned as President of the Institute of Spain, giving ill health as the reason for his withdrawal. I. S.

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LEONA FLOOD,

American violinist, second from left, was guest of honor at a reception in the Australia Hotel, Sydney, Australia, during her tour of the Antipodes. Lady Gordon is at her right, while to her left are Mrs. T. H. Kelly and Mme. C. J. Pao, two of the hostesses.

(BELOW)

BY LORELEI'S ROCK

Ettore Panizza, Metropolitan Opera conductor, and his wife, on vacation, pause for refreshment as their boat waits for them at the dock.

R. and M. MILLANT-DEROUX,

Paris violin makers, preparing new models during the summer for the winter musical season. (Photo by Nagy, Paris.)

MAREX LIVEN,

Russian operatic baritone, with his favorite horse at the beach at Coq-sur-Mer, Belgium. He sings sixty gala performances in France and Belgium next season. (Photo—Geisendorf.)

(BELOW)

LENNOX BERKELEY and BENJAMIN BRITTEN,

two of the composers whose works were heard at the recent Festival of the International Society of Contemporary Music in London. (Photo © by Howard Coster.)

THE AMERICAN CONSERVATORY OF MUSIC,

Chicago, conferred the honorary degree of Doctor of Music upon Earl V. Moore, director of the school of music of the University of Michigan, for distinguished services in the advancement of higher music education in America, at its annual commencement exercises, June 14. Dean Spencer of the conservatory conferred the degree.

LOTTE LEHMANN

vacationing in Switzerland, completes her autobiography. The Metropolitan Opera soprano has already written a novel. (Photo by London News Agency, Ltd.)

(BELOW)

DR. D. C. DOUNIS,

conducting master violin classes in Sydney, Australia, learns of Fiji Islands customs by personal visitation to a native family.

MOZART IN THE WOODS

as presented at the recent Dunrovin Festival at Ridgefield, Conn. A candid camera photo taken during a performance by Fritz Reiner.

(See Inside Front Cover for Additional News Pictures)

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Review of the World's Music

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